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NORTHWESTERN UNIVERSITY BULLETIN

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PRESIDENT'S OFFICE

THE SCHOOL OF MUSIC

ANNUAL CATALOGUE

1910-1911

BEGINNING WITH THE YEAR 1910-11

A new course in Normal Piano Methods is instituted, for which see page 19.

The course in Public School Music Methods is expanded from one year or two years in length, for which see page 18.

Optional classes in Physical Culture and Swimming are added to regular courses at no extra expense. See page 37.

Notice is called to additional members of the faculty, and to certain changes in rates.

Northwestern University Bulletin

UNIVERSITY OF ILLINOIS

PRESIDENT'S OFFICE

THE SCHOOL OF MUSIC
ANNUAL CATALOGUE
1910-11

Volume X, Number 21

Evanston
Published by the University
July, 1910

THE scholastic year coincides with that of the College of Liberal Arts, and is divided into Four Quarters of Nine Weeks each instead of Two Semesters

CALENDAR

1910

September 20 and 21	Tuesday and Wednesday, Examinations for Admission to Regular Courses.
September 22.....	Thursday morning, *First Quarter Begins.*
November 23.....	Wednesday, *First Quarter Ends.*
November 28.....	Monday, *Second Quarter Begins.*
December 22.....	Thursday, Christmas Vacation to Sunday, January 1, inclusive.

1911

February 1.....	Wednesday, to February 7, Tuesday, Regular Mid-Year Examinations.
February 8.....	Wednesday, *Second Quarter Ends.*
February 9.....	Thursday, *Third Quarter Begins.*
April 12.....	Wednesday, *Third Quarter Ends.*
April 13.....	Thursday, *Fourth Quarter Begins.*
June 2.....	Friday, to June 7, Wednesday, Final Examinations.
June 7.....	Wednesday, to June 10, Saturday, Chicago North Shore Musical Festival.
June 14.....	Wednesday, Fifty-third Annual Commencement of Northwestern University and Presentation of Diplomas to the Graduating Classes.
June 14.....	Wednesday, *Fourth Quarter Ends.*
	Summer Vacation from Wednesday, June 14, to Wednesday, September 20, inclusive.
September 19 and 20	Tuesday and Wednesday, Examinations for Entrance to Regular Courses.
September 21.....	Thursday, *First Quarter Begins.*

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Lecturer on Hymnology

HISTORICAL

FACILITIES for the study of music have existed in the University since 1873, when the Evanston College for Ladies, together with its music department, was absorbed. Since 1891 it has been under the direction of its present head; and the growth and development of its work was of such a character that in 1895 the then Department of Music was made a degree-conferring school, with its Dean and Faculty, bearing the same relation to the University as its other professional schools of Law, Medicine, Dentistry, Pharmacy and Engineering.

SCOPE

The School offers extensive courses in the practical and theoretical study of music, and is designed to fit students for the profession as composers, theorists, artists, teachers, or critics.

It aims at academic standards and methods in the study of music, and to this end the general plan of the school is modeled after that of the College of Liberal Arts of Northwestern University, with four-year courses pursued under the same rules for attendance, discipline, and examinations. Provision is also made for the study of music as a part of general culture or as an accomplishment.

IN A SUBURBAN TOWN

The City of Evanston is twelve miles north of the business center of Chicago, and adjoins its northern limits. It is on the shore of Lake Michigan, and is reached by frequent suburban trains on the Milwaukee Division of the Chicago & North-Western Railway.* It is also connected with Chicago by the recently extended Northwestern Elevated Railway, as well as by an electric surface line. The Chicago & Milwaukee Electric Railway now gives transit north from Evanston to Milwaukee. The population is about twenty-five thousand. As University town and Chicago's most popular suburb, Evanston combines advantages as a musical educational center equaled by no other locality in the West. Beautifully situated on the shores of Lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and numerous churches, it is an ideal residence for students. These possibilities were grasped fifty years ago by the trustees of Northwestern University in select-

*The railway station nearest the School of Music is that announced simply as "Evanston" or "Davis Street, Evanston," not "Main Street," "Dempster Street," nor "Central Street."

ing the site. The institution has now an attendance of over four thousand students.

ACCOMMODATIONS

The larger part of the patronage of a music school is naturally of young women. In attending city schools, where the students are of necessity scattered over large areas, it is impossible to have any oversight of their conduct. They are free to come and go as they please, and to choose their companions, and much time is lost in traveling to and fro on the street cars. In Evanston the young women are housed either in official dormitories or in private homes in close proximity to their work, and they are surrounded by wholesome religious and social influences.

COMMUNITY INTERESTS

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its charities, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of student life.

CORRELATED STUDIES

There is a tendency on the part of many music students to neglect the essential elements of a general education. To them the study of music in itself is so engrossing that the importance of other branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, but the School of Music has always advised and encouraged supplementary work, and beginning with the year 1902-03, new courses went into effect, some of which added literary studies to the then existing courses in music, while others made room for music when its pursuit was a secondary matter. It is believed that these courses fill a real need and will help to solve the difficulties involved whenever a good general education is desired in addition to the serious study of music. These courses in detail will be found upon pages 12 to 20.

EARNEST PURPOSE

The School of Music presents its comprehensive and systematic courses of instruction under the guidance of experienced specialists who have enjoyed the best advantages offered by this country and Europe. The scholarly side of musical attainment represented in the theoretical courses is unusually complete and exhaustive. While

open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to adequately comprehend and worthily interpret a noble art.

BUILDINGS AND EQUIPMENT

The steady growth and development of the School of Music necessitated a special building for its exclusive use. This building is known as Music Hall and was erected in 1897. It is situated on University Place, between Sherman and Orrington Avenues, immediately to the north of Willard Hall, and one block west of the University Campus. It is one-half block east of the surface line, and about one-quarter of a mile northeast of the Davis Street stations of the Northwestern Elevated Railway and the Chicago and North-Western Railway, and a little less from the terminal of the Chicago and Milwaukee Electric Railway.

Music Hall is substantially built of stone and brick, and supplies, besides the offices of the Dean and the Secretary, about thirty teaching and practice rooms. The upper floor is provided with a recital hall seating three hundred and fifty, which is provided with a Mason and Hamlin grand piano and a Kimball two-manual pipe organ. Additional rooms are used in other buildings.

Fisk Hall, containing the University Chapel, has recently been provided with a three-manual organ by Casavant Brothers of St. Hyacinthe, Quebec. This instrument contains thirty-one stops and represents the highest attainments in organ building both tonally and structurally. In volume, as well as in variety of effects, it surpasses many instruments of much larger nominal capacity.

ADVANTAGES WITHIN THE SCHOOL

The advantages of music study in Evanston may be briefly summarized as follows:

1. A superior corps of Instructors, presenting the most approved European methods, combined with the progressive ideas of American educators.

2. Choral societies of select voices, affording efficient drill in part-singing and giving students the opportunity of familiarizing themselves with the standard oratorios, either as listeners or singers.

3. Drill in ensemble playing by means of duos, trios, quartettes, etc., for various combinations of instruments, and the analysis and study of chamber music and orchestral scores.

4. Improved and practical methods in teaching harmony, counterpoint, musical form and composition. The time devoted to these

subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that the students live in or near the School, while in large cities the students are dispersed over a great area, making frequent recitations an impossibility.

5. Chamber music concerts and recitals by members of the Faculty, and visiting artists, presenting the best works of classical and modern masters.

6. In church music the opportunity of becoming familiar with the discipline and routine of good chorus choirs.

7. Numerous recitals, concerts, and lectures, free to students.

8. The opportunity of taking collegiate or academic studies in connection with regular courses, at no extra expense.

OUTSIDE ADVANTAGES

1. The opportunity to students of taking one or more studies in any other department of the University at small expense.

2. Healthful and helpful surroundings to the physical, mental, and spiritual life.

3. Residence in a prohibition district, the charter of the University prohibiting the sale of intoxicating beverages within four miles of the seat of the University. This law is enforced by the city and as a result the community is unusually free from immoral influences.

4. Freedom from the turmoil, distractions and temptations of a commercial city.

5. Accessibility to the artistic attractions found only in large centers of population.

FURTHER PRIVILEGES

In addition to the advantages enumerated above, many special privileges are offered to students in Evanston, resulting from the fact that there are within one square mile a College of Liberal Arts, three Schools of Theology, a School of Oratory, an Academy, with their libraries and laboratories, eighteen churches, and a large population of intelligent people of whom the majority are not at all connected with any of the schools. To meet the varied tastes of such a cosmopolitan community many public addresses, concerts and entertainments are given in the school year. Many of these are accessible without charge to all who choose to attend them. In recent years the student body has been addressed by President Roosevelt, Vice-President Fairbanks, Secretary of the Treasury Shaw, and

noted Congressmen, jurists, members of the clergy, college presidents, platform orators, sociologists, and men of affairs. It is probable that equal advantages cannot be found elsewhere at so low a cost.

EVANSTON HOSPITAL

Northwestern University has arranged with the Evanston Hospital, one of the best in the state, for the care of students seriously ill. Two beds are placed at the service of the University and all the resources of a modern hospital are available for a merely nominal fee. The University ascertains as quickly as possible who may be in need of this special service and confers with the Hospital for the student's admission, notifying his relatives at once of the action taken. The most gratifying success has attended the use of the Hospital by students.

REQUIREMENTS FOR ADMISSION

Regular Course Students require preparation. Special Students require no preparation

For the course in Applied Music moderate attainments, representing on an average one year's systematic training in singing, or two or three years' in instrumental music, are necessary to enter to advantage. Students frequently come to the school sufficiently advanced as players or singers to enter the second or third year of the regular course, but are prohibited therefrom owing to their lack of preparation in theoretical studies. If such students enter the first year of the theoretical course, their progress as players or singers is not retarded; but it would be to their advantage to make special preparation in theoretical studies in the hope of qualifying for more advanced standing. The schedule of theoretical classes beginning upon page 20 is sufficient guidance as to the subjects in which they would be examined. The first and second years of History of Music may be taken simultaneously by students who are otherwise qualified for second year work. In applied music, candidates for the second year's work must show satisfactory proficiency in the following items:

For Piano or Organ Students:

To play all major and minor scales readily, and with reasonable facility.

To be able to identify all keys either from the printed page or from the keyboard.

To sing at sight music of moderate difficulty.

To play at sight hymns and pieces of the difficulty of a sonatina.

To perform in a satisfactory manner, both technically and interpretatively, two Little Preludes or Two-voiced Inventions of Bach, a Sonata by Haydn, Mozart or Beethoven, a Nocturne by Chopin or Field.

For Violin Students:

To have a ready theoretical knowledge of all major and minor keys and scales.

To play accurately the exercises in the second book of Ries's Violin School, up to and including No. 97.

To play two and three octave scales as they appear in the scale studies of Hans Sitt or Schradieck.

To play the studies of Kreutzer (omitting Nos. 1 and 12 and the last ten études in double stops).

To play Viotti's 23rd or 28th concerto.

To read at sight the easier violin duos of Mazas and Viotti.

For Vocal Students:

To have a theoretical knowledge of all major and minor keys and scales.

To sing vocalises involving scales and arpeggios with good intonation and pure tone.

To sing at sight melodies of moderate difficulty.

To sing a song in a satisfactory manner, as regards intonation, tone, time and interpretation.

To enter the third year work, the performing and sight-reading requirements will be correspondingly advanced, and the student must be able to pass an examination upon Chadwick's Harmony or its equivalent, and Henderson's "How Music Developed" or its equivalent, and Goodrich's "Analysis" or its equivalent.

Students entering the school with advanced standing are not eligible for certificates or diplomas unless they have been in residence for at least one academic year.

REGISTRATION

Students entering the School of Music do so either as Regular or Special students. In the former case, they pursue prescribed courses of study, and become candidates for a certificate or diploma. As special students, they pursue such work as they may elect.

The regular courses are based upon the desirable elements of a complete musical education. Such an education has reference not only to the ability to perform in an artistic and interesting manner,

but concerns as well the comprehensive appreciation and understanding of music in its esthetic aspects. It becomes increasingly necessary that the musician be other than a mere performer; that he have an intelligent conception of the material of music, a firm grasp of fundamental artistic principles, and a well defined and discriminating taste. This broad musicianship is as necessary for the cultivated amateur as for the intending professional, and all students giving the larger portion of their time to music are strongly urged to take the full work. Students so doing receive the benefit of more favorable conditions, both in tuition fees and instruction.

These courses include both the theoretical and practical study of the art and require a certain degree of advancement in general education.

The theoretical studies in the full work move in solid year courses, and to pursue them advantageously it is advisable that they be entered upon at the beginning of the year. Every year there are students who develop an unexpected musical capacity, and who later regret, upon more fully understanding the situation, that they did not enter at once in the regular course. One of two things is the result—either they attempt to overtake the theoretical classes, which entails added expense and hard work and is rarely satisfactory at the end, or they await the formation of the new classes the following season, thereby losing the entire year. If in doubt, it is far better to enter the regular course at once and to drop the theoretical studies later, if it be found advisable.

The registration of students is conducted by the Secretary at his office in Music Hall. Bills for fees are at once made out, presented to the student, and are payable immediately.

Music students in regular courses who contemplate taking literary work in the Academy or the College of Liberal Arts must make their initial registration at the School of Music.

COURSES

The following courses are offered:

I. Course in Applied Music, leading to the Degree of Graduate in Music.

II. Course in Theory and History of Music, leading to the Degree of Bachelor of Music.

III. Post Graduate Course.

IV. Literary Musical Course.

V. Course in Public and High School Music Methods.

VI. Normal Course in Piano Methods.

I. Course in Applied Music

By "Applied Music" is meant the practical study of piano, organ, violin or voice, in private, individual lessons, twice a week, for which four hours a day are spent in preparation. It includes also certain theoretical subjects scheduled below, which are given in classes. The course is designed to equip candidates for professional work, and can be completed in four years by students of decided ability who come well prepared.

Candidates, who, upon entrance or at any subsequent period, can prove their ability to matriculate in the College of Liberal Arts, will be given the Diploma of the University conferring the degree of Graduate in Music upon satisfactory completion of the course. Opportunity is given in the Academy of the University, without extra expense, to make up any reasonable deficiency in College entrance requirements. Matriculation once effected permits the candidate to pursue each year one College subject during the music course without extra fee. Candidates registering for such subjects, however, will not be permitted to drop their work except at the end of a semester.

Candidates not desiring or unable to complete the studies necessary for matriculation in the College of Liberal Arts may confine their work to the purely musical studies scheduled below, and upon satisfactory completion of the same will be granted the School of Music Diploma of Musical Proficiency. Such students may carry one literary study in the Academy during the course without extra fee.

A student completing the second or third year work may obtain a School of Music certificate stating his grades in the various theoretical studies, and if desired, it will include a statement as to the character and degree of attainment in applied music. Certificates are no longer the subject of formal public presentation.

All candidates are required to pursue their work according to the following schedule:

SCHEDULE OF STUDIES, COURSE I

First Year

Introductory Harmony Form and Analysis A
History of Music B
Sight-reading (vocal) C
Ensemble (four and eight-hand piano playing)
Solo Classes, Recitals and Concerts
Applied Music (two half-hour lessons per week)
College or Academy Study (Optional)
Physical Culture (Optional)

Second Year

Harmony D
Form and Analysis E
History of Music F
Chorus and Choir Training G
Ensemble (pianoforte and strings) and Accompaniment
Solo Classes, Recitals and Concerts
Applied Music (two half-hour lessons per week)
College or Academy Study (Optional)
Physical Culture (Optional)

Third Year

Counterpoint H
Advanced Harmony I
Composition J
Advanced History of Music K
Analysis L
Ensemble (pianoforte and strings) and Accompaniment
Solo Classes, Recitals and Concerts
Applied Music (two half-hour lessons per week)
College or Academy Study (Optional)
Physical Culture (Optional)

Fourth Year

Counterpoint, Canon and Fugue M
Vocal Composition N
Instrumental Composition O
Analysis P
Ensemble (chamber music)
Solo Classes, Recitals and Concerts
Applied Music (two half-hour lessons per week)
Normal Piano Methods W (Optional)
College or Academy Study (Optional)
Physical Culture (Optional)

For hours of recitations and details of studies in Classes A to W, see pages 21 to 24.
For hours of classes in physical culture see page 37.

The candidate for a diploma upon the satisfactory completion of the theoretical studies of the four years' course in applied music must satisfactorily perform programs conforming to the following schedule:

For Piano Students

A concerto or chamber-music of advanced difficulty
One of the later Beethoven sonatas
One of the more important works of Bach
Two Chopin etudes
Selections from the more important works of Schumann and Brahms

For Organ Students

One of the great preludes and fugues of Bach
A sonata of Guilmant or Rheinberger
Selections from the works of Thiele, Widor, Merkel or Franck

For Violin Students

A Bach sonata
A concerto of advanced difficulty
A modern sonata for piano and violin
Selections from the more important works of Vieuxtemps and Wieniawski

For Vocal Students

An operatic aria
An aria from Handel's Messiah or Haydn's Creation.
An aria from a modern oratorio
Group of songs from Brahms, Jensen, Schumann, Schubert or Franz

Instrumentalists are expected to practice at least four hours a day. The amount of practice for vocal students is determined by the instructor. Organ students usually pursue the study of piano and organ simultaneously, as a sound piano technique is an absolute essential to good organ playing. If they are sufficiently advanced technically and read well at sight, the piano requirements may be waived, with but one lesson per week taken upon the organ, and a reduced regular course rate of tuition paid. It is required that organ practice be equally divided between the organ and pedal piano.

Second, third and fourth year vocal students will attend the rehearsals of the Evanston Musical Club for their ensemble work, the membership fee being paid by the School of Music. Students singing in the A Cappella Choir or engaged in practical choir work may be excused. Membership in the A Cappella Choir is required at the option of the Dean.

Only such students as pay the full theory fee and fees for four private lessons per week are entitled to both instrumental and vocal ensemble practice.

Instrumental students are required to attend the vocal sight-reading and chorus classes in the first and second years, as the conception of music as abstract sounds, unrelated to the key-board, is a much needed experience.

Fee, Course I: Theory $20.00 per quarter, plus the fee for one study in the table of Major Study Fees, pages 32 and 33. Additional studies if desired are taken from the table of Special Student Fees, pages 34 and 35. Students desiring Class T are charged $10.00 additional, or Classes U, V or W $5.00 additional.

II. Course in Theory and History of Music

This course is intended for composers and theorists. It requires four years' work, and leads to the degree of Bachelor of Music. The candidate for entrance is expected to be fairly experienced at the piano, and be able to play all exercises and compositions which are taken up in class work, including score reading.

In addition to satisfactorily pursuing the studies outlined in the schedule below, the candidate before graduation must have received one-fourth of the total number of credits in the College of Liberal Arts necessary for the degree of Bachelor of Arts, one subject of which must be General Physics.

Before completing his studies, he is required to score for full orchestra a composition assigned to him by the faculty (as, for instance, a movement from a piano sonata by Beethoven), or he may compose and score an original work of considerable length. This must be satisfactory to the faculty in both its technical and artistic aspects, and must demonstrate a decided command of orchestral resources and effects.

The successful pursuit of this course necessitates therefore constant attendance upon choral and orchestral concerts, and the diligent study of the full scores of standard works.

Upon the completion of three years of this course a certificate will be issued by the University.

SCHEDULE OF STUDIES, COURSE II

First Year

Harmony D
Form and Analysis E
History of Music B and F
Chorus and Choir-Training G
College Study
Ensemble (optional)
Physical Culture (optional)

Second Year

Counterpoint H
Advanced Harmony I
Composition J
History of Music K
Analysis L
College Study
Ensemble (optional)
Physical Culture (optional)

Third Year

Counterpoint, Canon and Fugue M
Vocal Composition N

Instrumental Composition O
Analysis P
College Study
Ensemble (optional)
Physical Culture (optional)

Fourth Year

Canon and Fugue Q
Vocal Composition R
Instrumental Composition S
College Study
Ensemble (optional)
Physical Culture (optional)

For hours of recitation and details of studies in Classes D to S, see pages 21 to 23.
For hours of Physical Culture, see page 37.

Fee for Course II, $20.00 a quarter.

III. Post-Graduate Course

This course gives further opportunity to performers for pursuing their studies either in preparation for artistic concert performance or to extend their knowledge of the classical literature of applied music. To composers it offers valuable experience in the larger forms, such as cantatas, oratorios, chamber music and symphonies. In its broadest sense music presents an almost limitless field for study, and this course is of special profit to graduates.

IV. Literary Musical Course

This course is intended for students of high school age, and includes the more essential subjects necessary for general culture, and permits the study of music for two hours daily. It consists of the four-year course in Evanston Academy of Northwestern University, in which the study of Music is substituted for one-fourth of the required work. The studies include Latin, algebra, English, history, Greek, biology, plane geometry, physics, German and French. Music is to be continuously and satisfactorily pursued during the entire course, with two lessons a week, and at least two hours a day devoted to its study. The student is under the jurisdiction of the Academy, and receives its diploma upon passing the necessary examinations. For particulars, other than musical, see circular of Evanston Academy.

Fee, Course IV: Students in this course pay the full Academy tuition fee of $72.00 a year. They will pay for their music tuition according to the "Special Student Fees" on pages 34 and 35 of this catalogue, minus a rebate of $20.00 a year.

V. Course in Public and High School Music Methods

Beginning with the year 1910-11, this course will cover two years of work instead of one year as heretofore. It has been greatly expanded in scope, and is designed to fit the candidate thoroughly for the position of Supervisor of Music in the public and high schools. To enter, it is necessary that the student be familiar with the rudiments of music, including time combinations and scale building, both major and minor, and to sing at sight simple melodies. While these subjects are reviewed in the classes, sufficient time is not given for their mastery by the unprepared. Upon the satisfactory completion of the course, a diploma is granted.

As an organic part of the University, the School of Music is prepared to offer peculiar advantages in this course, as all the resources of the University are, in a way, at the command of the student.

The study of music is assuming more and more importance in public and high schools throughout the country, and well-equipped teachers and supervisors are in demand. The ability to teach one or two other branches besides music will frequently improve the candidate's chances of obtaining a position, and of securing higher remuneration. A high school education or its equivalent is necessary to secure a desirable position.

While the University does not offer courses in Public School Drawing, the schedule of studies in the Public School course is so arranged that students may attend the Saturday morning classes in drawing at the Art Institute of Chicago, one of the best schools of art in the country. These classes are especially intended to fit students for teaching elementary drawing in the public schools. For fees and hours, address the Art Institute of Chicago, Michigan Avenue and Adams Street, Chicago.

SCHEDULE OF STUDIES, COURSE V

First Year

Introductory Harmony, Form and Analysis A
History of Music B
Sight-reading (vocal) C
Public School Methods T
English in either the College of Liberal Arts or Academy
Private Lessons in Voice or Piano
Physical Culture (optional)

Second Year

Harmony D
Form and Analysis E
History of Music F
Chorus and Choir-Training G

High School Methods U
Psychology and Pedagogy V
College or Academy Study
Private Lessons in Voice or Piano
Physical Culture (optional)

For hours of recitation and details of studies in Classes A to V, see pages 21 to 24.
For hours of Physical Culture, see page 37.

Fee, Course V: Theory $30.00 per quarter, plus the fees for private lessons in voice or piano. To students regularly registered in Courses I, II or VI, $10.00 a quarter. In voice or piano, two lessons a week in one study may be taken from the table of Major Study Fees, pages 32 and 33. An additional study, or one lesson a week in the single study, if such be desired, will be taken from Special Student Fees, pages 34 and 35.

VI. Normal Course in Piano Methods

This course is designed for those intending to teach piano. It is two years in length, and with the exception of Class W, is identical with the first two years of Course I. Upon its satisfactory completion a certificate in Normal Piano Methods is granted.

The average piano student upon graduation from a school of music has studied and performed one or two concertos, a number of sonatas, works of Bach and standard pieces by the better composers. He has studied for several years to become a soloist. Everything has been presented to him and thought out by him from that point of view. He can creditably, and sometimes brilliantly, play the more important piano compositions; but when he begins to teach and discovers that his pupils have no mechanical control, no sense of rhythm, and have ears insensitive to dissonant intervals, he is at loss what to do, because he has not learned how to instruct. This is especially true when he tries to teach young children. It is therefore the object of the Normal Course in Piano Methods to give such inexperienced teachers a definite working plan, and a varied and practical teaching repertory.

Class W of this course is divided into many sections of six or eight students each, meeting weekly in one-hour sessions, thus enabling each student to come into close touch with the instructor. It requires one full year of thirty-six consecutive weeks. It will comprise an orderly survey of the materials of music education with special reference to piano playing, from the rudiments to an advanced stage of attainment. The class examines a great amount of the easiest piano literature, and prominence is given to certain guiding principles

that determine what to use, when to use it, how to use it, and why to use it at all. Table-work and finger-play, in the form of games for the purely physical and gymnastic development of the child, are discussed. Careful attention is given to the modern processes of teaching intervals, tune, rhythm, notation, keys, signatures, etc. Thorough study is also made of a large and varied assortment of teaching material of the more advanced grade, including instruction books, sonatine and sonata literature. Attendance upon the Children's Demonstration Classes of the Preparatory Department is obligatory. The student is required to keep a note book, and will be examined at the end of each semester.

SCHEDULE OF STUDIES, COURSE VI

First Year

Introductory Harmony, Form and Analysis A
History of Music B
Sight-reading (vocal) C
Ensemble (four and eight-hand piano playing)
Solo Classes, Recitals and Concerts
Applied Music (two half-hour lessons per week)
College or Academy Study (optional)
Physical Culture (optional)

Second Year

Harmony D
Form and Analysis E
History of Music F
Chorus and Choir Training G
Normal Piano Methods W
Ensemble (pianoforte and strings) and Accompaniment
Solo Classes, Recitals and Concerts
Applied Music (two half-hour lessons per week)
College or Academy Study (optional)
Physical Culture (optional)

For hours of recitations and details of studies in Classes A to W, see pages 21 to 24.
For hours of Physical Culture, see page 37.

Fee, Course VI: Theory $20.00 a quarter in the first year, $25.00 a quarter in the second year; plus the fee for one study in the table of Major Study Fees, pages 32 and 33. Additional studies, if desired, are taken from the table of Special Student Fees, pages 34 and 35. Students desiring Class T are charged $10.00 additional, or Classes U or V, $5.00 additional.

SCHEDULE OF THEORETICAL CLASSES

The following studies, which are required studies in the School of Music, are also, with the exception of A, C, G, U, V, and W, elec-

tives in the College of Liberal Arts, the maximum credit allowed in the latter being twenty semester-hours. A, C, G, U, V, and W are open to College students, but bear no College credit. A and C must be satisfactorily completed, or their equivalent, before subsequent work in the same subjects may be taken.

FIRST YEAR, COURSES I, V AND VI

A—Introductory Harmony, Form and Analysis Mr. Dodge

Scale and melody writing; construction of the period; intervals and two-part writing; chord-reading; small two-part primary forms; triads, inversions, chord-connection in three and four parts, cadences, modulations, dominant sept-chord. Monday, Wednesday, Friday, 3; Tuesday and Thursday, 3; Saturday, 9:30. Text-book, "Harmony and Ear Training," by W. A. White.

B—History of Music Mr. Garwood

A general survey of musical history. Gregorian chant. Early canons and folk-songs. Drill in pronunciation of names. Illustrations of later periods by Instructor and members of the class. Myer's General History (revised edition) for cultural conditions. Tests at close of first and third quarters. Written examinations at close of each semester. Text-books, "Outlines of Musical History," by Clarence G. Hamilton; Myer's General History (revised edition). Thursday, 2 and 3.

C—Sight-Reading, Vocal Mr. White

Drill in scale and interval singing. Time sub-divisions, ear training, dictation, part-singing. Monday, Thursday, 4.

SECOND YEAR, COURSES I, V AND VI, AND FIRST YEAR, COURSE II

D—Harmony Professor Lutkin

Figured basses and harmonization of melodies, employing the use of triads, dominant, diminished, and supertonic sept-chords, with inversions, in dispersed harmony. Secondary sept-chords and chords of the ninth. Suspensions and tones foreign to the harmony. Organpoint, modulation, etc. Text-book, "Harmony," by G. W. Chadwick. Monday, Thursday, 11.

E—Form and Analysis Professor Lutkin

Chord-reading. Bach's inventions. Primary forms, principally from Mendelssohn and Chopin. Song or aria form. Minuets, marches, scherzos, rondos, theme and variations, the sonata form. Sonatas as a whole. Preludes and fugues. Tuesday, Friday, 11.

F—History of Music Mr. Garwood

First Semester—The age of Bach and Handel. The chorale, cantata and passion music. (Digression to Latin Church music). Oratorio. Development of keyed instruments, and orchestral beginnings. Growth

of form. Development of operatic conventions. State of music in Italy, France, Germany and England at close of period. Text-book, "History of Music," by Waldo S. Pratt.

Second Semester—The Viennese Period. Musical composition from the time of C. P. E. Bach to that of Schubert. General condition of taste in the 18th century. Literary backgrounds. Gluck and operatic reforms. Opera from Mozart to Weber. Instrumental forms of C. P. E. Bach, Haydn, Mozart, Beethoven and Schubert. Development of song. Monday, 2 and 3.

G—Chorus and Choir Training — Professor Lutkin

The Monday evening sessions are the regular rehearsals of the Evanston Musical Club. The Wednesday sessions are at Music Hall, with the following outline of work: Hymns, part-songs, anthems. Choral service of the Episcopal church. Cantatas and oratorios. Ensemble singing in duets, trios, and quartettes. Monday, 8; Wednesday, 5.

THIRD YEAR, COURSE I, AND SECOND YEAR, COURSE II

H—Counterpoint — Professor Lutkin

Counterpoint in the various species in two, three, and four parts. Tuesday, Friday, 10.

I—Advanced Harmony — Professor Lutkin

Harmonization of chorales; remote modulations; unprepared and unresolved dissonances. Text-book, Foote and Spalding's Modern Harmony. Wednesday 10.

J—Composition — Professor Oldberg

Primary forms, including the minuet, scherzo, march, etc. Simple and elaborate accompaniments. Score-reading, including viola clef. Monday, Thursday, 1:30 to 3.

K—History of Music — Mr. Garwood

First Semester—The romantic period. Influence of the 19th century literature upon musical development. German opera, from Weber to Schumann. Italian opera from Rossini to Verdi. Opera at Paris from Auber to Meyerbeer and Berlioz. Modern and contemporary instrumental forms. The symphonic poem. Text-book, "History of Music," by Waldo S. Pratt. Topics from Vol. V, Oxford History of Music (School Library). Thesis at end of semester.

Second Semester—Class study of Wagner music drama and literature. German and Norse mythology and legend. Selections from Mallory's "Morte d'Arthur" (Tristan and Isolde), Magnusson and Morris' "Volsunga Saga," "Sigurd the Volsung" by William Morriss, "The Nibelungenlied" (translated by Lettson). Playing of scores and leitmotiven. Thesis at end of year. Monday, 11.

L—Analysis — Professor Lutkin

Bach's well-tempered clavichord. Beethoven's sonatas. Brahm's pianoforte works. Concertos. Wednesday, 11.

FOURTH YEAR, COURSE I, AND THIRD YEAR, COURSE II

M—Counterpoint, Canon, and Fugue Professor Lutkin

Counterpoint in five or more parts. Double and triple counterpoint. Canons in the various intervals. Tuesday, 9.

N—Vocal Composition Professor Lutkin

Exercises in the application of rhythms and forms to verse. Songs, duets, trios, quartettes, and part-songs. The anthem and the unaccompanied motette. The canticles and communion service of the Episcopal church. Monday, Thursday, 10.

O—Instrumental Composition Professor Oldberg

Song or aria forms. The various sonata movements. Compositions for piano and strings, and for small orchestra. Monday, Thursday, 8:30 to 10.

P—Analysis Professor Lutkin

Chamber music. Plain-song, Greek modes, etc. Organ compositions. Church cantatas. Oratorios and symphonies. Orchestral music from full score. Friday, 9.

FOURTH YEAR, COURSE II

Q—Canon and Fugue Professor Lutkin

Canons by inversion, augmentation, diminution, etc. Fugues in three or more parts. Double fugues. Hours to be arranged.

R—Vocal Composition Professor Lutkin

The cantata, with piano and orchestral accompaniment. Fugal and double choruses. The oratorio and the mass. Tuesday, 2 to 4.

S—Instrumental Composition Professor Oldberg

The sonata form in piano and chamber music. The overture and symphony for full orchestra. Wednesday, 8:30 to 10:30.

PART OF COURSE V

(*See also A, B, C, D, E, F, and G.*)

T—Public School Methods Mr. White

Purpose of Public School Music. Correct Position of Body; Breathing Exercises. The Child Voice—care and development. Voice-placing and Training. Relation between Speaking and Singing Voice. How to Help Monotones. Elements of Notation. Use of Pitch-pipe. General Directions for daily use. Ear-training. Interval Drill. Vocalises. Devices. Rhythm. Beating Time. Sight-reading. Tone-thinking. Visualizing. Individual Singing. Melody and Verse-writing. Dictation and Manuscript Exercises. Rote Songs—how to teach. Song Interpretation. Part-singing—how to get the best results. Organization

of Work throughout grades. Order of Lessons. Music Systems—principles underlying. The Art of Conducting. Use of Baton. Directing of Choral Music. Seating of Chorus or Class. The Song Element—Primary, Intermediate, High School. Relation of Supervisor to Superintendent and Grade Teacher. Teachers' Meetings. Discipline. Programs for Commencement. Tuesday, Friday, 2.

U—High School Methods Mr. White

Management of the school chorus, orchestra and band. Scoring for amateur bands and orchestras. Methods in High School Harmony. Tuesday, 4.

V—Psychology and Pedagogy Mr. White

Relation of psychology and pedagogy to general education, with particular application to musical education. Text-books, "General Psychology," by R. P. Halleck; "Basis of Practical Education," by E. W. Bryan. Friday, 4.

PART OF COURSE VI

(*See also A, B, C, D, E, F, and G.*)

W—Normal Piano Methods Mrs. Haake

Ear-training, Rhythm and Time-valuers; Notation; Sight-reading; Scale-building; Circle of Fifths and Signatures; Melody-writing; Technic; Games; Phrasing; Use of Pedal; Dynamics; Ornamentation; Teaching Materials. Questions and answers each lesson. One hour a week. Hours to be arranged.

METHODS OF INSTRUCTION

Instruction in instrumental and vocal music is based upon private lessons, and not upon the so-called "conservatory" or "class" system. Artistic results are dependent upon a close adaptation to the individual needs of the pupils, and cannot be satisfactorily accomplished in classes. No two students have the same mental, physical, or artistic capacity, and their individual capabilities can be neither properly nor fully developed without painstaking personal attention. The only real advantages of the class system—those of emulation and observation—are fully provided for by the system of weekly solo classes. The general plan for instruction in the various branches is as follows:

PIANO

A systematically developed technical foundation is the first requisite in modern piano-forte playing. This is accomplished by a carefully selected and graded set of exercises and studies, designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical develop-

ment of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. Provision is made for the use of the Practice Clavier where it may be considered advantageous for physical development or disciplinary reasons. For musical purposes the works of Mozart, Haydn, Beethoven, Schumann, Schubert and Chopin are chiefly used, with occasional selections from modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, the more difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discrimination of touch, tone and rhythm. Interpretation becomes a special study, and individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone results in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performances of the same.

ORGAN

A certain facility at the piano and in sight-reading is necessary before the course is entered. Stainer's Organ Primer, with special pedal studies and hymn-tune playing, comprise the preparatory work. Also information of the structure of the organ, and of its characteristics as a musical instrument. Rink's Organ School, Buck's Studies in Phrasing and the works of Bach, Mendelssohn, Merkel, Guilmant, etc., compose the ground work of study. A good organ touch (comprising legato and staccato playing with their modifications), steadiness and smoothness of style, together with taste in registration, are the objective aims. Transposition, modulation, improvisation and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The complete course prepares for effective public performance in both the strict and free styles through the study of the greater works of Bach, and the more difficult compositions of the modern German and French schools. The principles of artistic registration are thoroughly mastered, and dignity of style and conception is cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

The School is provided with two pipe organs—one two-manual and one three-manual, besides a three-manual vocalion and pedal piano.

VOICE CULTURE

The course of instruction is based on the Italian school for training the voice. The correct placing of the voice so that the pupil produces the tones throughout all the registers with ease and with a firm, even quality, is the foundation of the *bel canto* of the Italians.

The Course includes studies in sustained singing and agility; explanations of the mechanism of the voice as far as is necessary; correct breathing; correct position in singing; chest development. During the time of *voice placing,* special attention is paid to the peculiar needs of each individual, with exercises and studies carefully selected according to the requirements of each voice.

The study of interpretation of songs and ballads chosen from the German, French, Italian, English and American schools is required. Particular stress is laid on rhythm, enunciation and phrasing. This is followed by more difficult work in vocal technique, in sustained singing, and in *coloratura.*

The classic song-literature of all schools is studied, especially the German *Lieder,* and the works of our own American song-writers. These are succeeded by the beginning of the oratorio, the study of *recitative,* and the *aria* from the easier works. Then follows the study of the songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote; the Opera: Gluck, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner; the Oratorio: Bach, Handel, Haydn, Mendelssohn, Sullivan, Parker. Strict requirements in interpretation are made to fit the students for the concert stage and the oratorio.

VIOLIN

In the elementary work, particular attention is paid to the manner of holding the violin and bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student may conceive and play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Kreutzer, Rode, Rovell and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students are expected to play in the orchestra, and the more advanced are required to learn the viola at the discretion of the Director of the Violin Department.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's L'Ecole Moderne, Paganni's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of large musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

VIOLONCELLO

For elementary students the 'Cello Schools of Dotzauer and Schroeder, together with studies and exercises from the same masters, are used. Then follow etudes of Dotzauer, Gretzmacher, and Franchomme, Romberg, duos, and the easier concertos of Goltermann. For the more advanced students the Bach sonatas, etudes of Dupont, and the concertos of Romberg, Volkmann, Davidoff and Molique are studied.

HARMONY

The old system of studying harmony by means of figured basses has been in a large part abandoned. While it may meet the needs of specially gifted students, the fact remains that the system is mechanical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: the ability to recognize, both by hearing and by sight, chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the keyboard or on paper; the ability to harmonize melodies. Figured bass meets only the first of these satisfactorily, as the practical application of modulations and harmonization comes after harmony is completed.

The system used in the school seeks to develop the musical intuitions of the student and to deduce theory from practice, rather than the reverse. Special emphasis is placed upon the fundamental principles of harmonic selection, and to cultivate a readiness in harmonizing melodies and in modulating. The result is that the student soon has something tangible for his pains, and does not wait until finishing the text-book before he can turn his knowledge to practical account.

MUSICAL FORM AND ANALYSIS

This course includes the resolving of musical compositions into their component parts and classifying them in a systematic manner. It is divided into three general groups; the early contrapuntal, the more modern homophonic and the sonata forms. Bach is naturally the model for the earlier style, while Mendelssohn, Chopin and Schumann offer the best examples of non-developed forms. Beethoven and Brahms are most largely drawn upon for modern polyphony and development. This course is invaluable to true musicianship, as it develops the critical faculty and taste more than any other one study. It cannot, however, be entered advantageously without the complementary studies of harmony and counterpoint.

COUNTERPOINT, CANON AND FUGUE

The study of the strict forms is emphasized as a drill work in intellectual activity, and as an end in itself. It represents the scholarly side of musical attainment, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

COMPOSITION

Instruction in musical composition is given after the methods of Rheinberger, who for many years conducted the most famous school of composition in Europe. Beginning with the shortest and simplest forms, the various styles of composition are worked out on the blackboard by the whole class, assisted by the instructor. Original themes are written directly upon the board by students or dictated from the piano. A thorough drill is given in methods of notation and in ear training. The harmonization and elaboration of the musical materials is then a matter for joint discussion, and the students are thrown upon their own resources as much as possible. A detailed statement of the various forms which are studied will be found under the Schedule of Studies—Classes J, N, O, R and S. Each student is required to copy neatly and accurately each example worked out upon the board, and to play the same before the class.

HISTORY OF MUSIC

This course covers three years, details of which may be found under the heading of Schedule of Studies—Classes B, F and K. The school has a valuable reference library which is part of the Orrington Lunt Library of the University. It is placed in Music Hall for the use of students during the school year.

MUSICAL LIBRARY

In addition to literary works, the school possesses also a large collection of music for ensemble work, including piano-forte duets, trios and quartettes for piano and strings, arrangements of standard overtures and symphonies for piano and strings, as well as many orchestral full scores and parts of symphonies, oratorios, overtures and concertos. A well-selected library of part-songs is also available for the use of the sight-reading and choral classes.

EXAMINATIONS

REGULAR EXAMINATIONS are held at the close of each semester in the studies of that semester. Any student whose daily work has not been satisfactory may be excluded from examination.

SECOND EXAMINATIONS are set for students who have been absent from a regular examination, or who have failed to receive a passing grade at a regular examination. No student may take more than one *second examination* for the same item of credit.

GRADES OF SCHOLARSHIP

At the end of each semester the standing of a student in each of his courses is reported by the instructor to the Registrar and is entered on record. Standing is expressed, according to proficiency, in grades A, B, C, D, E, F.

Grade A denotes superior scholarship; grade B, good scholarship; grade C, fair scholarship; grade D, poor scholarship; grade E, a condition which may be removed by a second examination; grade F, a failure removable only by repetition of the subject in the class. Work of grades A, B, and C is counted toward a degree or diploma. Work of grade D may also be counted toward a degree or diploma, but not more than one-fifth of the work done under this Faculty offered to meet the requirements for graduation may be of this grade.

Work reported as of grade E must either be made good at a second examination within nine months, or must be taken again in the class-room if credit is to be obtained.

Work reported incomplete at the end of any semester, and not made good before the close of the next semester, can thereafter be given credit only under the conditions which apply to work reported as of grade E.

Students who do not take the regular examination in any subject at the close of the semester are reported absent, and credit for that subject can only be obtained by passing a Second Examination at the proper time.

Undergraduates are not allowed credit for work done *in absentia.* Only those who have duly registered and have regularly pursued their studies in attendance at class are admitted to examinations.

The semester record of each undergraduate is sent by the Secretary to the student's father or guardian. Failure in any semester to secure grade A, B, or C for at least forty per cent of the work undertaken by him will necessitate a student's withdrawal from the theoretical classes.

ABSENCES FROM CLASS EXERCISES

Students are expected to attend all the regular exercises in the courses for which they are registered. If, in any semester, the absences of a student in a single course exceed one-eighth of the total number of assigned exercises in that course, he will be required to take, besides the regular examination at the close of the semester, an *additional or preliminary qualifying* examination in that subject. When a student's absences in any study exceed one-sixth of the total requirement in that study, his registration in that subject is cancelled, and the privilege of examination is denied. This rule is administered by the Faculty of the School of Music, which has power to restore the cancelled registration at its discretion.

DIPLOMAS AND CERTIFICATES

Upon recommendation of the faculty, diplomas will be given to students completing Courses I, II or V, and certificates to those completing Course VI, or the second or third years of Course I. The fee for the diploma is $10.00 and for the certificate $5.00.

CERTIFICATE OF PERFORMANCE

To students who have studied at least two years in the school and can creditably perform a program in their specialty, a Certificate of Performance stating the degree of proficiency will be given. The requirements are based upon the following outline, or what, in the opinion of the faculty, would be a satisfactory equivalent.

To Piano Students

Beethoven, a complete sonata
Bach, a fugue or three-voiced invention
Mendelssohn, Schumann and Chopin, characteristic pieces of average difficulty
Two selections from more modern composers

To Organ Students

Bach, prelude and fugue
Mendelssohn, sonata complete
Two groups of pieces drawn from the modern English and French schools

To Violin Students

A sonata for piano and violin from Haydn, Mozart or Beethoven
One of the easier Viotti Concertos
Two groups of solo pieces of average difficulty

To Vocal Students

An oratorio aria
A group of songs from the classic composers
A group of songs from the modern composers

FEES

All fees are for the year 1910-11 and are subject to change in subsequent years. Revised rates are given each year in advance in the July catalogue of the School of Music, to be had upon request.

The school year is divided into four quarters of nine weeks each, and the indicated fees, unless otherwise stated, are payable each quarter strictly in advance at the University office, 518 Davis Street. Checks may be drawn payable to Northwestern University.

Matriculation Fee—A matriculation fee of five dollars is charged upon entering the regular courses or theoretical classes. It is paid but once.

Incidental Fee—A fee of fifty cents a quarter is charged each student, whether he be a regular, special, or preparatory student. This fee covers admission to the Artists' Series of Concerts.

Musical Club Fees—Active membership in the Evanston Musical Club, see Class G, pages 15 and 22, is three dollars a year. Students in regular courses are required to attend the concerts of the Club and are charged fifty cents in the first, second and third quarters for admission to these concerts, with reserved seat. Students who are active members of the Club are exempt from this charge.

Diploma and Certificate Fees—The diploma fee is ten dollars. The certificate fee is five dollars.

Locker Fee—A fee of twenty-five cents a quarter is charged those desiring the use of a locker.

Free Courses—The classes in Sight-Reading, the Chamber Music and Faculty Concerts, except the Artists' Series, numerous recitals and lectures in the School of Music and in other departments of the University, are open to students of the School of Music free of charge.

COURSE FEES

I. *Course in Applied Music*—A theory fee of twenty dollars is charged in addition to the fee for one major study as given in the table below.

II. *Course in Theory and History of Music*—The fee is twenty dollars.

III. *Post-Graduate Course*—Same as Special Student fees.

IV. *Literary Musical Course*—The fee is the Academy tuition fee of seventy-two dollars a year, in addition to fees for Special Students of the School of Music, less five dollars a quarter.

V. *Course in Public and High School Music Methods*—Theory, thirty dollars, plus fees for private lessons in voice or piano. To students regularly registered in Courses I, II or VI, ten dollars a quarter. In voice or piano, two lessons a week in one study may be taken from the Major Study Fees in the table below. An additional study, or one lesson a week in the single study, if such be desired, will be taken from Special Student Fees, pages 34 and 35.

VI. *Normal Course in Piano Methods*—A theory fee of twenty dollars a quarter in the first year, or twenty-five dollars a quarter in the second year, is charged, in addition to the fee for one major study as given in the table below.

Additional Fees—Students desiring to taken more than one College study are referred to the statements of fees on page 138 of the General University Catalogue.

MAJOR STUDY FEES

The fees for Major studies are given in the following table. They are applicable to one study of students paying the full Theory Fee of any of the above regular courses. Additional studies are taken

from the table of Special Student Fees. The rates apply for a quarter of nine weeks; the lessons are a half-hour in length.

PRIVATE LESSONS EACH WEEK

	ONE	TWO
Organ		
Peter C. Lutkin		$35.00
Peter C. Lutkin (Special Organ rate, see page 15)	$20.00	
Curtis A. Barry		20.00
Curtis A. Barry (Special Organ rate, see page 15)	12.00	
Odile M. Goddard		20.00
Odile M. Goddard (Special Organ rate, see page 15)	12.00	
Piano		
Arne Oldberg		35.00
Victor Garwood		30.00
Margaret Cameron		28.00
Louis N. Dodge		25.00
Charles J. Haake		25.00
Nina S. Knapp		22.00
Nellie B. Flodin		20.00
Gail M. Haake		18.00
Voice		
Karleton Hackett		50.00
G. A. Grant-Schaefer		45.00
Alta D. Miller		35.00
William H. Knapp		25.00
Walter A. Stults		22.00
Violin		
Harold E. Knapp		30.00
Alfred G. Wathall		20.00
Violoncello		
Day Williams		22.00
Theory		
Arne Oldberg		40.00
Louis N. Dodge		25.00

FEES FOR SPECIAL STUDENTS

These fees are paid for private lessons by students who take vocal or instrumental music only, or a partial course in theory, or the full theory course under certain conditions already mentioned. The rates are for a quarter of nine weeks; the lessons are a half-hour in length.

PRIVATE LESSONS EACH WEEK

	ONE	TWO
Organ		
Peter C. Lutkin	$25.00	$45.00
Curtis A. Barry	13.50	25.00
Odile M. Goddard	13.50	25.00
Piano		
Arne Oldberg	25.00	45.00
Victor Garwood	22.00	40.00
Margaret Cameron	20.00	36.00
Louis N. Dodge	17.00	31.50
Charles J. Haake	17.00	31.50
Nina S. Knapp	15.00	27.00
Nellie B. Flodin	13.50	25.00
Gail M. Haake	12.00	22.50
Lura M. Bailey	10.00	18.00
Mae I. Smith	8.50	15.00
Voice		
Karleton Hackett	33.00	60.00
G. A. Grant-Schaefer	30.00	54.00
Alta D. Miller	25.00	45.00
William H. Knapp	17.00	31.50
Walter Allen Stults	15.00	27.00
Hedwig Brenneman	10.00	18.00
Violin		
Harold E. Knapp	22.00	40.00
Alfred G. Wathall	13.50	25.00
Theory		
Arne Oldberg	30.00	54.00
Louis N. Dodge	17.00	31.50
Violoncello		
Day Williams	15.00	27.00

Clarinet		
Charles J. King	10.00	18.00
Cornet		
Charles S. Horn	10.00	18.00
Harp		
Walfried Singer	20.00	36.00

FEES FOR PARTIAL COURSES

One hour a week (Classes B, F, I, K, L, M, P)	$ 5.00
Two hours a week (Classes D, E, H, N, R, S)	8.00
Three hours a week (Classes A, J, O)	11.00
Class C (free to those taking other work)	1.50
Class G (free to those taking other work)	1.50
Class T	10.00
Class U	5.00
Class V	5.00
Class W (free to fourth year students of Course I)	5.00
Instrumental Ensemble (first year)	5.00
Instrumental Ensemble (second, third and fourth years)	10.00
Physical Culture (free to students in regular courses)	2.50

The above rates apply to students taking a partial theory course and who do not wish to pay the full Theory Fee of $20 mentioned under Course Fees. Detailed information regarding the above courses A to W are given on pages 21-24.

PRACTICE FEES

Piano Practice:	
One hour a day	$ 3.00
Two hours a day	5.50
Three hours a day	8.00
Four hours a day	10.00
Three-manual Pipe Organ (including blowing) 30 cents an hour.	
Two-manual Pipe Organ (including blowing) each hour of daily practice, per quarter	10.00
Vocalion Organ (including blowing) each hour of daily practice, a quarter	7.50
Pedal Piano, each hour of daily practice, a quarter	5.00
Combination rate for two-manual pipe organ and pedal piano, each hour of daily practice, a quarter	7.50

REFUNDS

Private lessons falling upon legal holidays are made up at the convenience of the teacher. Deductions are not made for occasional absences due to illness or other causes. In cases of protracted illness, when due notice is given, private lessons missed are transferred to a later quarter, or the loss is divided with the student.

A discount of twenty-five per cent on private lessons is allowed to the immediate members of the family of a clergyman who is actively engaged in the work of the ministry. It is not allowed on class instruction or practice. One-half the fee for class lessons or practice is refunded to a student who withdraws before the middle of a quarter, provided he secures from the Dean a statement of honorable standing, and from a physician a certificate that his health does not permit him to remain in attendance.

PREPARATORY DEPARTMENT

A Preparatory Department is maintained by the School where excellent instruction may be obtained in piano, organ, voice, or theory, at moderate rates. Instruction is given by graduates of the school, classified as Assistant Instructors. The quarters coincide with those of the regular school, being nine weeks in length. For particulars see special Bulletin.

AFFILIATED AND ACCREDITED SCHOOLS

The preparatory school of the University, known as the Grand Prairie Seminary, located at Onarga, Illinois, has an excellent music department at which part of the regular courses of the School of Music may be pursued. For particulars address Professor Henry Hoag Frost, President, Onarga, Illinois. The North Shore School of Music, Leland and Evanston Avenues, Chicago, is an accredited school, whose courses prepare for the second year of the regular course. For particulars, address Charles J. Haake, Director.

PHYSICAL CULTURE

The magnificent gymnasium erected for the University by Mr. James A. Patten at a cost of three hundred thousand dollars is now ready for use. In size, it is the largest gymnasium in the country. A special feature of the building is the large "indoor athletic field," 215 by 120 feet, where all forms of track athletics, including baseball and football practice, may be conducted during the winter season in a temperature approximating that of summer. It was this room which was used for the two great June Musical Festivals and for the

principal events of the last two commencement seasons of the University, audiences of 4,500 being accommodated. The equipment of the building includes a gymnasium floor of 7,200 square feet fitted with apparatus for class work. In this room the concerts of the Evanston Musical Club will be held in the coming year. It is ample for the purpose, as to space for the chorus, orchestra and audience, and, like the larger room used for the festivals, is acoustically excellent. A smaller room for boxing, fencing, wrestling, and for use of special apparatus, is provided; likewise a beautiful swimming pool, 25 by 60 feet, finished in marble and white tile. There are social rooms, offices, trophy hall and locker rooms.

Separate classes will be maintained for men and women, and special hours set apart for the alternate use of the swimming pool by men and women.

The student entering gymnasium classes is tested for his health, strength, and muscular development, and any physical defects are carefully noted. Exercises, based on scientific principles, are prescribed to meet individual needs, and to give increased health, strength and symmetry of body. A locker fee of $3.00 a year is charged all students entering classes.

These classes are free to Regular Course Students, and a fee of $2.50 a quarter is charged to Special Students.

Hours for Women's Gymnasium Classes

Monday, Tuesday, Thursday	10:30	to	11:30
Monday, Wednesday, Friday	2:00	to	3:00
Monday, Tuesday, Thursday	3:00	to	4:00
Basket Ball Practice, Wednesday and Friday	3:00	to	4:00

Swimming Hours for Women

Monday	11:30	to	12:00
Tuesday	2:00	to	3:00
Wednesday	10:30	to	11:30
Thursday	2:00	to	3:00
Friday	10:30	to	11:30

Hours for Men's Gymnasium Classes

Monday, Tuesday, Thursday	11:30	to	12:30
Monday, Tuesday, Thursday	4:00	to	5:00
Monday, Wednesday, Friday	5:00	to	6:00

Basket Ball Practice, to be arranged.
Swimming hours: All time not specified above for women.

CHORAL SOCIETY

The Evanston Musical Club is a choral society numbering one hundred and fifty voices, composed of students and local residents, of which the Dean of the School of Music is Director. Its purpose is to give oratorios, cantatas, part-songs in the best possible manner. Its concerts are events of importance in the local musical world, and the best of solo talent is procured.

Owing to the fact that it can draw upon the exceptionally skilled forces of the Theodore Thomas Orchestra, it presents a class of work which would be impossible of performance under less favored conditions. The Club has been particularly enterprising in presenting new works. It has given pioneer performances of the works of Sir Edward Elgar, who is one of the most conspicuous figures in contemporaneous music, and has been among the first to perform in the West the picturesque works of Coleridge-Taylor, and certain works of Brahms, Dvorak, Bach and Franck. At the Louisiana Purchase Exposition at St. Louis in the summer of 1904 the Club won the second prize of $3,500.00.

The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. An annual fee of $3.00 is charged University students. Three concerts are given each season, one of which is Handel's "Messiah." All students in regular courses are required to attend these concerts. See the Appendix, page 57, for lists of works which have been performed and of soloists who have participated.

THE A CAPPELLA CHOIR

The A Capella Choir is an organization of advanced vocal students for the performance of unaccompanied choral music, especially that of the great mediæval masters such as Palestrina, Orlando di Lasso and others. In tone quality, balance of parts, purity of intonation, and attention to artistic interpretation, the choir aims at the highest possible standards. The work performed has been such as to attract the favorable comment of the most exacting critics.

The choir is composed of a small body of picked voices rehearsing twice weekly. The piano is not used at rehearsals, and the singers thus become expert in trueness of intonation, and develop a feeling for absolute pitch. The experience to be gained in this organization is invaluable to the prospective soloist or quartette singer. A no less important function of the choir is the bringing before the public a class of music of extreme beauty, which is rarely performed, but which demands unusual finish and sympathetic interpretation to make its full effect.

The choir has given a number of concerts in connection with the School of Music and other departments of the University, as well as in Chicago and adjacent towns.

For list of works sung by this choir, see Appendix, page 61.

THE JUNE MUSICAL FESTIVAL

Two years ago the Chicago North Shore Festival Association was formed for the purpose of giving musical festivals on a large scale. Its first festival, consisting of four concerts, given on the evenings of June 3rd and 4th and the afternoon and evening of June 5, 1909, at once placed it in the forefront of musical festivals given in this country. For an auditorium, the great indoor athletic field of the new Northwestern University Gymnasium is used. This forms a magnificent concert hall accommodating four thousand people. The acoustic properties are remarkably good, and perhaps unexcelled anywhere in a building of its size. The newly completed gymnasium, with its broad terraces and formal gardens brilliantly lighted from artistic electric standards, leading to the spacious marble trophy room, forms a most sumptuous entrance and foyer to the concert hall.

The adult festival chorus consists of nearly six hundred voices, while the children's chorus at the last festival numbered nearly fourteen hundred. The Theodore Thomas Orchestra of ninety players formed the orchestral contingent, and the greatest available soloists were engaged.

It is only under conditions such as these that music makes its supreme appeal, and the student is fortunate indeed who can thus have his imagination aroused and his musical blood stirred. As singer or auditor, such occasions will enlarge his musical horizon and fire his ambition.

The artistic oversight and the preparation of the choral masses was under the immediate direction of the Dean of the School of Music, while one hundred and twenty prominent citizens forming the Chicago North Shore Festival Association gave the financial backing to the great undertaking. The two festivals have, however, netted a small profit in spite of the great expenses incurred. A detailed account of the last festival will be found in the June Bulletin. The next will be held in June, 1911. For programs of the two festivals, see Appendix, page 54.

ENSEMBLE, SIGHT-READING AND CHORAL TRAINING

Ensemble, or concerted music, in playing and singing, is one of the most practical and useful experiences a student can have, as it improves his general musicianship especially along the lines of sight-

reading and accompanying. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm and for quick adjustment to the artistic needs of the moment. To students who are backward in reading music at sight, this practice is invaluable.

Piano students are first drilled in duet and quartette piano playing and later have the opportunity of work with various combinations of stringed instruments; and those who complete the course have the privilege of appearing with a professional orchestra.

An excellent amateur orchestra, in charge of the Director of the Violin Department, gives practical work to students in sight-reading and orchestral routine. Standard overtures and symphonies are studied, and advanced piano students have the privilege of playing concertos with orchestral accompaniment.

Vocal students begin with exercises in notation and drill in interval singing, time exercises, etc. Later the study of hymns, anthems, part-songs, canticles and choral service of the Episcopal Church are taken up. Membership in the Evanston Musical Club and the Festival Chorus brings them into an intimate knowledge of at least five great choral works during the season. The more capable vocal students are selected for the A Cappella Choir. The experience thus gained is of great practical value, as the inability to read music readily is frequently a bar to securing good positions by candidates who are otherwise well qualified.

Organ students receive instruction in hymn, anthem and voluntary playing, and the more advanced in oratorio accompanying, transposition, improvisation, and the choral service of the Episcopal church.

These ensemble classes are designed to prepare the student, so far as possible, for practical professional life.

For list of works performed by Ensemble Classes and Student Orchestra, see Appendix, page 75.

STUDENTS' RECITAL AND SOLO CLASSES

Frequent recitals are given by the students to accustom them to public appearance, and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances, weekly solo classes are held, at which all students must appear, when directed by their instructors. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, and the student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

These classes are made part of the regular courses, and attendance upon them is required by all entering these courses.

Thirty-three student recitals were given in the past year, a number of which are shown in the Appendix, pages 69 to 76.

STRING QUARTETTE

The school possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past sixteen years it has presented, with the assistance of various members of the Faculty, a large number of important works by the great masters. A list of these is given in the Appendix, page 64, and will be found to contain not only many standard examples of chamber music, but a number of interesting works rarely performed in this country. Chamber music is conceded to be the most perfect expression of instrumental music, and its refining influence upon the taste of the students cannot be over-estimated. The string quartette is open for engagements. Dates may be arranged through the Secretary of the school.

CONCERT ADVANTAGES

While the primary function of a school of music is to give the best possible technical and artistic instruction, its duty is but half performed if frequent opportunities be not given for hearing the best music. These should include the standard symphonies and oratorios, the most notable works in chamber music, as well as the more usual compositions for piano, violin, 'cello, organ and voice. In this regard the Northwestern University School of Music offers almost unprecedented advantages. In the way of orchestral concerts, one of the very finest organizations in the world, founded by the famed Theodore Thomas, gives a series of twenty-eight concerts under Frederick Stock, the successor to Theodore Thomas. These concerts are given in Orchestra Hall, Chicago, a building erected especially for the purpose at an outlay of three-quarters of a million dollars. The greatest living solo artists appear at these concerts, and the orchestral repertoire embraces practically everything that has been written. Each program is given on a Friday afternoon and repeated the following Saturday night. The afternoon concerts are of special convenience to the students, and the lesson schedules are arranged so far as possible so that the afternoon concert may be attended.

Besides the concerts already mentioned by the Evanston Musical Club and the Festival Association, the Apollo Musical Club of Chicago gives three oratorio performances each year, with the best avail-

able solo talent. Also the Musical Art Society of Chicago gives two notable concerts each season.

In chamber music, the University String Quartette, assisted by various members of the Faculty, produces annually a number of important works in this much neglected and little appreciated field.

Programs of the past year and in former years are shown in the Appendix, pages 59 to 61, also on page 64.

As to individual concerts, a season never passes without numerous opportunities of hearing the very greatest singers, pianists and violinists now upon the concert stage.

When to these attractions are added the faculty concerts of the School, the thirty or forty student recitals and the weekly solo classes, the student has the opportunity for becoming familiar with a vast amount of the best music.

ARTISTS' SERIES

Seven years ago a series of eight concerts was inaugurated in the School, known as the Artists' Series. Four of these are given by the University String Quartette and members of the Faculty, and four by visiting artists and organizations. An "incidental fee" of fifty cents per quarter, which is charged each student registering in the School, gives admission to this valuable series of concerts. For a list of artists who have participated in the Artists' Series, see the Appendix, pages 58 and 59.

PIANOS AND ORGANS

The Mason & Hamlin piano, supplied by the Cable Company, Wabash Avenue and Jackson Boulevard, Chicago, is used in the School of Music for teaching and practice purposes, and for all concerts and recitals, having been selected for its artistic tonal qualities, its durability and its mechanical excellence. The School uses thirty-eight instruments of this make, in grands and uprights.

A Casavant three-manual pipe organ, a Kimball two-manual pipe organ, a three-manual vocalion organ and a pedal piano are available in the School for the use of organ students.

BOARD IN EVANSTON

There are three dormitories for young women—Willard Hall, Pearsons Hall and Chapin Hall; but owing to the large number of students in attendance these dormitory facilities are in great demand, and they are frequently all engaged long in advance.

The largest is Willard Hall and is under the immediate oversight of the Dean of Women, who lives in the building and associates with

the students as a friend and adviser. Rooms in Willard Hall are reserved for students in the College of Liberal Arts and for School of Music students who are registered for ten or more hours in the College of Liberal Arts, until September first, after which date applications from any music students will be considered in the order of priority.

Two additional dormitories for women in close proximity to the School of Music will be available for music students in September, 1909, having a combined capacity for forty-seven additional young women. These dormitories will be conducted under the supervision of the Dean of Women in the same manner as Willard Hall, and the rates will be from $6 to $7.25 per week.

Pearsons Hall and Chapin Hall are intended for students of limited means, and are in charge of an association of women residents in Evanston, incorporated as the Women's Educational Aid Association. This association considers the claims of all applicants for admission and has a friendly supervision over the residents of these halls. The lighter housework of Pearsons and Chapin Halls is done by the young women residing in them, under the direction of a competent matron. In this way the expenses of living are materially reduced.

It is usually necessary to make application for admission to Chapin and Pearsons Halls, some months in advance, as accommodations there are in great demand.

The University makes no provision at present for the residence of men students, who find little difficulty in securing comfortable homes in private families within easy reach of the school. Clubs are also formed, in which the cost of board is reduced to a minimum.

Similar accommodations in other homes are also available for young women in case there is no available room in the dormitories.

Room rent in town costs $1.00 to $2.00 per week for each occupant. Board with room in families, $5.00 to $7.00 per week. Board in clubs, $3.00 to $4.00 per week.

All women students, wherever they reside, are under the supervision of the Dean of Women and are expected to conform to the general regulations prescribed for the conduct of those living in the Halls.

Students living in Willard Hall pay for board and room from $6.25 to $7.25 a week, quarterly in advance, according to the desirability of the room.

In Pearsons Hall and Chapin Hall students pay for board and room $125 a year, in quarterly instalments, at the beginning and at

the middle of each semester, and are required to assist in the lighter housework.

Applications for rooms in Willard Hall should be made at least four months before the opening of the School; and for rooms in Pearsons and Chapin Halls at least nine months in advance.

For further information respecting Willard Hall, letters of inquiry should be addressed to Willard Hall, Evanston, Illinois; and for information respecting Pearsons or Chapin Halls letters should be addressed to the Corresponding Secretary of the Woman's Educational Aid Association, Evanston, Illinois.

A list of boarding places is kept at the office of the School, and every assistance is rendered to locate students in satisfactory quarters.

Choice of rooms and boarding places is subject to the approval of the Dean of the School of Music.

Young women students are not permitted to room in the same houses in which young men students reside.

ESTIMATE OF EXPENSES

As an aid to prospective students in calculating the probable total expense of their music study, the following estimate is given of a year's sojourn in Evanston for the typical regular course student taking one major study in Course I:

FIXED CHARGES

Matriculation Fee (paid but once)	$ 5.00
Theory Fee, $20 a quarter	80.00
Incidental Fee, 50 cents a quarter	2.00
Musical Club Tickets, 50 cents for each of three quarters	1.50
Text-books, Sheet Music, etc. (estimated)	12.00
Total Fixed Charges	$100.50

VARIABLE CHARGES

To a Piano Student	Minimum	Maximum
Piano Lessons, two a week, at the reduced fee granted to regular course students	$ 72.00	$140.00
Piano Practice, 4 hours daily	40.00	40.00
Board and Room, 36 weeks	198.00	270.00
	$310.00	$450.00
Fixed Charges as above, added	100.50	100.50
Total	$410.50	$550.50

To a Vocal Student

Vocal Lessons, two a week, at the reduced fee granted to regular course students	$ 88.00	$200.00
Vocal Practice Room with use of piano, 3 half-hour periods a day, $4.50 a quarter	18.00	18.00
Board and Room, 36 weeks	198.00	270.00
	$304.00	$488.00
Fixed Charges as above, added	100.50	100.50
Total	$404.50	$588.50

To a Violin Student

Violin Lessons, two a week, at the reduced fee granted to regular course students	$ 80.00	$120.00
Violin Practice Room, 4 hours daily	16.00	16.00
Board and Room, 36 weeks	198.00	270.00
	$294.00	$406.00
Fixed Charges as above, added	100.50	100.50
Total	$394.50	$506.50

To an Organ Student

Organ Lessons, one a week, at special rate	$ 48.00	$ 80.00
Organ Practice, one hour daily	30.00	64.80
Pedal Piano Practice, one hour daily	20.00	20.00
Board and Room, 36 weeks	198.00	270.00
	$296.00	$434.80
Fixed Charges as above, added	100.50	100.50
Total	$396.50	$535.30

The maximum rates quoted include private lessons with the head instructors, and in case of piano and vocal study a choice of instructors will be found at rates varying between the two extremes. The cost of organ practice may also be varied.

In the item of board and room, accommodations can be found varying between the amounts stated. For accommodation in Chapin or Pearsons Halls, this item will be reduced to $125.00 per annum, but it is necessary to make application many months in advance in order to secure rooms in these halls.

The above estimates include one literary study in the College of Liberal Arts or the Academy; but any additional studies there or in the School of Music are charged for at Special Student rates.

SELF-HELP

Students desiring to keep their expenses as low as possible find opportunities for giving instruction or doing light manual labor in exchange for board and room. Evanston is peculiarly favorable for opportunities of self-support. The town is wealthy, generous, and sympathetic with the ambitions of students. Many of the residents of the city have themselves been members of the University.

Common tasks performed by students are the care of lawns and furnaces, bookkeeping, various forms of clerical work, stenography, serving as salesman in the stores in Evanston or Chicago, canvassing, and many other occupations. The University publishes a leaflet on this subject which may be had by addressing the Registrar's Office, University Hall, Evanston.

There is little clerical work in the University offices or in the stores of Evanston that is available for young women, unless they can give their full time to it. The main reliance of young women needing to earn their way is in the lighter domestic service of Evanston homes. Such students are not regarded as servants, but are treated with consideration and given the time necessary for class-work and for study. Some young women performing this kind of service find their relations so agreeable that they spend several years in the same home. It is essential that the young woman have experience in house-work. For several years past there have been more calls for such student help than could be supplied.

POSITIONS

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches, such as a piano and voice, piano and organ, voice and violin, etc. As a natural result the more broadly educated and advanced the student is, the more likelihood there is of his securing a good position.

Attention is called to the practical advantages of the course in Public School Music Methods. A position as Supervisor of Music may frequently be found useful as a means of establishing one's self in a community where later a more profitable following as teacher of piano or voice culture may be developed. Such a position serves the double purpose of supplying an immediate income, and the opportunity of coming in contact with the musical public.

RULES AND GENERAL INFORMATION

Students are required to register in the office of the School of Music at the beginning of each quarter, before taking lessons.

Students may enter at any time for the unexpired portion of a quarter, otherwise registration can be made only for a full quarter.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Willard Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily are entitled to a statement indicating the fact.

Students may not appear in public performances without consent of their instructors.

Students may not continue in the theoretical courses without passing the examinations.

Unsatisfactory work, misconduct, or unpaid bills may subject a student to dismissal at the discretion of the Faculty.

Unless specially excused, students are required to attend such classes as they may be assigned to by the Dean.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Music students taking no other work are required to practice four hours per day, and devote from one to two hours daily to their theoretical studies. When other work is taken, the requirements will be reduced proportionately.

Students are not permitted to change their registration without consulting the Dean, nor to reduce the amount of work originally planned without written permission from parent or guardian.

The School conducts a music store for the convenience of the students. Orders left at the Secretary's office will be filled the second day afterward, to be paid for in cash.

To qualify for the reduced tuition rates granted to members of ministers' families, application blanks must be obtained and properly filled out and returned to the Secretary.

To "Special Students" in the School of Music a single study in the College of Liberal Arts costs $60.00 a year. More than one study costs the full tuition of $100.00 a year.

To "Special Students" in the School of Music a single study in the Academy costs $36.00 a year. More than one study costs the full tuition of $72.00 a year.

Students are advised to report at the office of the School of Music a day or two before the beginning of the term, as more favorable lesson and practice hours may then be secured.

Prospective students who are desirous of personal consultation during the summer regarding their studies are requested to make appointments by mail, as the officials of the School of Music are not on duty at all times in the summer.

Owing to the crowded condition of the School of Music, students desiring to study with leading teachers are advised to make application for time some months in advance of the fall opening. Make application to the Secretary.

Bulletins will be mailed to any address without charge upon application to either of the undersigned at Music Hall, Evanston, Illinois.

IRVING HAMLIN
Secretary

PETER CHRISTIAN LUTKIN
Dean

Register of Students for 1909-1910

Post Graduates

Brenneman, Hedwig.....Evanston
Goddard, Odile Marie.....Evanston
Neely, Clara Grace.....Evanston
Pardun, Minarose Oakes....Evanston
Pratt, Mary Porter.....Evanston
Songer, Carl Anson.....Joliet
Stults, Walter Allen.....Evanston

Undergraduates

Addy, Alma Katherine...Atlanta, Ga.
Ade, Nellie.....Kentland, Ind.
Adler, Irene.....Oskaloosa, Ia.
Alderson, Clara Alice.....Alta, Ia.
Allen, Frances Lula.....Palatine
Andrews, Maude Virginia....Geneseo
Annett, Thomas Howard.....Galena
Arkwright, Hazel Elsie.Helena, Mont.
Armstrong, Mabel Towne
Cedar Rapids, Ia.
Arnould, Eva Adeline.....Ashton
Ashby, Mary Margaret..Ladoga, Ind.
August, Selma Josephine
Superior, Wis.
Austin, Electa Louise
Ravenswood, Chicago
Avery, Helen Bessie.....Elgin
Baker, Margery Mae..Allegan, Mich.
Ballew, Martha Kathryn..Corydon, Ia.
Bancroft, Katharine Salome.Erie, Pa.
Barnard, Beatrice.....Evanston
Beall, Florence Yolande.....Henry
Bennethum, Verna Maud....Freeport
Berry, Loretta.....Evanston
Bilsland, Leota.....Covington, Ind.
Birdsall, June A.....Clarion, Ia.
Bjorgo, Selma Marie.Thompson, N. D.
Blodgett, Vesta Electa.....Chicago
Boche, Louise Marie.....Chicago
Braastad, Lillian Alice
Ishpeming, Mich
Brawthen, Lillian Georgine..Chicago
Bruce, Jean Kathryn
Rogers Park, Chicago
Bullis, Carleton Henry
Milwaukee, Wis.
Campbell, Alice Maye..Cashton, Wis.
Campbell, Margaret.....Chicago
Campbell, Marvene Goldie....Chicago
Cantrall, Gertrude Elizabeth
Milledgeville
Carlton, Edith Marion.Calumet, Mich.
Carroll, Irene Nevada..Hampton, Ia.
Carter, Gertrude.....Evanston
Cate, Samuel Melzar..Hammond, La.
Chapman, Luella Jeannett
Fort Atkinson, Wis.
Chouteau, Marianne Josephine
Evanston
Clark, Mellie Belle.....Paris
Clarke, Mabel May.....Iola, Kan.
Combs, James Arthur.....Macon
Congdon, Gertrude.....Evanston
Corwin, Mary Lucile
Jamestown, N. D.
Cowley, Amy.....Ligonier, Ind.
Cox, Edith.....Salem, Ore.
Coye, Mary Ethel.Stevens Point, Wis.
Crews, Lucile.....Pueblo, Colo.
Crosier, Ethel Beatrice.....Geneseo
Cummings, Jacqueline Adele
Evanston
Currier, Nellie Pearson.....Evanston
Davis, Laura.....Blue Earth, Minn.
Davis, Lola Ella.....Evanston
Day, Gladys.....Evanston
De Long, Ruth Vida
Rogers Park, Chicago
De Shazo, Susie Luverne
Memphis, Tenn.
Dobson, Jessie Vera....Mitchell, S. D.
Doddridge, Sarah Elizabeth
Vincennes, Ind.
Driskill, Edith Lorene.Spearfish, S. D.
Dudley, Marjorie Eastwood.Evanston
Evans, Kathryn Lily..Muscoda, Wis.
Falcon, Myrtle Nightengale.Evanston
Firey, Margaret Anna.Aberdeen, S. D.
Fleming, Fannie Jeannette
Summerfield, Kan.
Foote, Sheldon Burnham
Parkersburg, Ia.
Ford, Alice May...Lake Geneva, Wis.
Frazier, Harriet.....Nevada, Ia.
Frisbie, Roger Corr.....Evanston
Fulcher, Gwyneth Mary.....Evanston
Gardner, Ella Mary
Ravenswood, Chicago
Gilpin, Grace De Forest
Bingham Canyon, Utah
Glick, Carl Cannon.Marshalltown, Ia.
Gostelow, Anna Belle..Prophetstown
Gregg, Paul Edwin.....Delphi, Ind.
Grimes, Cora Daisy.....Allerton, Ia.
Gruber, Merrill Otis.....Montgomery
Hall, Charles Ernest.....Dayton, Va.
Hall, Lysle.....Galien, Mich.
Hancock, Lillian Mae.....Clinton, Ia
Hanna, Janet.....Evanston
Hart, Lucy Alice.....Ashton
Hawke, Edna Eleanor..Pueblo, Colo.
Heidemann, Esther Anna Priscilla
Waterloo, Wis.
Herbert, Florence...La Grange, Ind.
Herpich, Gerwinna Lue
Winfield, Kan.
Himelberger, Irma Margaret
Lansing, Mich.
Hoff, Reva Clair.....Danville
Holcomb, Anna Faye.....Hinsdale
Holcomb, Jessie.....Parsons, Kan.
Hollen, Cora Alice..Eau Claire, Wis.
Hopkins, Emma Berdette
Independence, Ia.
Horner, Marie.....Wichita, Kan.
Howat, Mary Agnes..Clarksville, Mo.

Humfreville, Lilian..Waterville, Kan.
Humphrey, Jessie Jaye.Oshkosh, Wis.
Hurford, Jean.....Glencoe
Hutchison, Eva Jeanne.Ottawa, Kan.
Johnson, Carrye Myrtle...York, Neb.
Johnson, Helen Alathena...Evanston
Jones, Edith.....Dodgeville, Wis.
Kemman, Ida Sophia.....La Grange
Kennedy, Laura Dawes....Collins, Ia.
Klatt, Genevieve Headwig....Lincoln
Laing, Jessie Anna..Gladstone, Mich.
Lambert, Helen.....Austin, Chicago
La Mont, Ella Marie....Monroe, Wis.
Latchaw, Maude Anna
Wilton Junction, Ia.
Leigh, Maurice Chaffee.....Evanston
Lines, Gladys.....Maywood
Little, Vivian Gray....St. Louis, Mo.
Lytle, Hazle Frances..Rushville, Ind.
Macdonald, Mary Edna....Evanston
Mail, Mabel Anna....Vincennes, Ind.
Mattes, Barbara Alexa...Odebolt, Ia.
Maxheimer, William Albert
Mt. Pulaski
Meek, Eva.....Garden City, Kan.
Meeker, Marion Catherine
Muncie, Ind.
Merrill, Adalaine Elizabeth.Evanston
Middlekauff, Marjorie May..Chicago
Miller, Alice Ferne.....Park Ridge
Miller, John Paul.....Chico, Cal.
Miller, Mary Ann.....Ivesdale
Mitchell, Grace Rand.....Mt. Carmel
Mollison, Mary Eunice
Smith Center, Kan.
Mulfinger, Mary Eleanore....Chicago
Mulholand, Elizabeth Artlissa
Rogers Park, Chicago
Murdock, Leita.....Streator
Nelson, Grace Mary Christine
Evanston
Nelson, Russell Clement
Albert Lea, Minn.
Ogilvy, Jessie Frances.Seattle, Wash.
Pace, Madeleine
Ravenswood, Chicago
Pardun, Earl Raymond....Clarion, Ia.
Paull, Myra Eva..Lake Linden, Mich.
Paulson, Lillian Frances
Des Moines, Ia.
Pearce, Lida Alma.....Oswego
Pease, Halley Anna.....Chicago
Pierce, Annie.....Waverly, Ia.
Pierson, Lettice Mae.Wallingford, Ia.
Pike, Hazel Ugene.....Bristol, Wis.
Pilcher, Ruth Lowry.....Sparta
Poppe, Dagny.....Arkdale, Wis.
Preston, Eva Emeline
Strawberry Point, Ia.
Prior, Lyman Pierce..Highland Park
Pritchard, Fannie Isabelle...Geneseo
Rankin, Laura Hale..Waverly, Kan.
Raymond, Margaret.....Evanston
Redding, Bernice Ethel.Hardin, Mont.
Rice, Mary Alice.....Chicago
Richardson, Alice May.....Evanston
Ross, Mildred Kathryn.....Chicago
Russell, Levi Douglas.....Chicago
Russell, Martha Stockton...Evanston
Sandoe, Hazel Alice May
Marshalltown, Ia.
Saucerman, Ruth Irene...Rock Grove
Seaman, Maurice Louis
Battle Creek, Mich.
Seely, Bessie Mae.....Yorkville
Sieh, Ella Margaret...Sutherland, Ia.
Sivright, Susan Sophronia
Hutchinson, Minn.
Slack, Arthur Ray.....Canton
Smith, Angeline Elise.Marlette, Mich.
Stearns, Dorothy Retts.Monroe, Wis.
Steele, Marie Patterson
Lansing, Mich.
Steever, Frances Horton
Highland Park
Stevens, Clara Anna.Austin, Chicago
Stinson, Jeanette Margaret
Rogers Park, Chicago
Stringham, Edwin John
Kenosha, Wis.
Studley, Violette Hazel
Edgewater, Chicago
Sweet, Genevieve Ellen Evanston
Taecker, Bertha Louise
Watertown, S. D.
Te Walt, Alice Leone.Vincennes, Ind.
Townsend, Lowell Leslie
Remington, Ind.
Troeger, Ruth Ursa.Storm Lake, Ia.
Turner, Vinneta Mabel.....Pekin
Ullin, Florence Louise
Kendallville, Ind.
Vanderlip, Charles Harmon
Niagara Falls, N. Y.
Vernon, Eleanor Eugenia.....Chicago
Ward, Esther.....Evanston
Wartinbee, Lois Hanna
Austin, Chicago
Weis, Ezra Herman Franklin Reddick
Wheeler, Lora Louise.....Onarga
Williams, Lois Lillian
Highland Park
Willson, Madge Altrura
Edgerton, Wis.
Wilson, Edith Blanche
Hot Springs, S. D.
Wilson, Ethel.....Wilmette
Wilson, Ralph Edgar...Oshkosh, Wis.
Wright, Bessie Marjora..Bellevue, O.
Wright, Ethel May.....Wilmot, Wis.
Wright, Laota Clair.....Palestine
Wyckoff, Irving Orlando
Rock Rapids, Ia.
Young, June Rebecca....Clarion, Ia.

SPECIAL STUDENTS

Including also the Preparatory Department

Adair, Alice Gertrude.....Evanston
Adams, Thomas Edward
Marshalltown, Ia.
Aiken, Gertrude Emeline....Evanston
Agnew, Maurice Guiliam...Evanston
Allen, George Brannan..Cary Station
Allen, Lillie Hertencher
Covington, Va.

Altenberg, Lillian Antonneta
Evanston
Andrew, Mary Willock.....Glencoe
Argo, Jaclyn.....Alton
Arnold, George Randolph...Evanston
Arnold, Paul Mitchell.....Evanston
Arnold, Pauline Mitchell....Evanston
Atwater, Ruth.....Evanston
Avery, Hortense W.....Evanston
Bachman, John Hobart
Round Ridge, Kan.
Backus, Rella Juanita.....Evanston
Bailey, Ruth....New Richmond, Ind.
Baird, Helen Martha.....Evanston
Bakewell, Viette Hazel..Lansing, Ia.
Barker, Milton.....Wilmette
Barnes, Alice May.....Evanston
Barry, Elizabeth.....Sioux City, Ia.
Bartholf, Dorothy.....Glencoe
Bartholf, Herbert Bullock Glencoe
Bartholf, Winifred.....Glencoe
Bassett, Frances Dean.....Evanston
Bates, Rose Cleveland.....Evanston
Bell, Marie Helen.....Rushville
Bernhisel, Helen Louise....Evanston
Beyers, L. Meredith.....Evanston
Blackstock, Edith Mabel...Evanston
Blake, Albert Webster
Amesbury, Mass.
Boot, Estelle Hallam Bennett
Evanston
Boyd, Isabel Katharine....Evanston
Boyd, Miriam Elizabeth....Evanston
Boyd, William Rowland....Evanston
Bradshaw, Agnes Boynton Evanston
Bradshaw, Eugenie Fulton Evanston
Brandriff, Lola C.....Glencoe
Bragdon, Merritt.....Evanston
Bragg, Helen May.....Evanston
Breneisa, Harry McGane....Cabery
Briggs, Frank Roy.....Winslow
Brooke, Mae Evangel.....Evanston
Brown, Elizabeth.....Evanston
Brown, Jessie Evena...Wichita, Kan.
Brown, Leon Leonard..Cherry Valley
Brown, Margaret.....Evanston
Brothers, Ruth Willis.....Evanston
Buffington, Sarah Louise..Evanston
Buswell, Walter Scott.....Evanston
Butterfield, Roxena..Mitchell, S. D.
Calhoun, Helen Margaret....Glencoe
Callahan, Samuel Miller...Winnetka
Campbell, Fanchen Leota....Chicago
Campbell, Gertrude Belle..Minooka
Canfield, Wren Manley..Murray, Ia.
Carlson, Robert Clarence
Brooklyn, N. Y.
Carter, Allen John.....Evanston
Carter, Eleanor Consider...Evanston
Carter, Florence Gertrude
Union City, Ind.
Carter, Louise.....Evanston
Chase, Marian Patricia.....Evanston
Clarke, Ruth.....Evanston
Collins, Dan D.....Collinsville
Colvin, Jessy L.....Evanston
Combs, Buncie Marie
South Whitley, Ind.
Connard, Nellie.....Decatur
Constantine, Violet Olive
Three Rivers, Mich.
Coon, John Saylor.....Evanston
Cox, Winnifred Sarah....Osseo, Wis.
Crawford, John Orlando.Kamrar, Ia.
Crawford, Nella Alice....Kamrar, Ia.
Crew, William Henry... .Evanston
Cross, Edith Adele.....Wilmette
Cummings, Hazel Elizabeth
Evanston
Cunnyngham, Nina G.....Winnetka
Dahlbye, Karen Theodora Marie
Evanston
Davies, Hester May.....Wilmette
Delphina, Sister M.....Wilmette
Dobson, Ella Eudora.....Evanston
Dobson, Harriet.....Evanston
Dodge, Louis Norton, Jr....Evanston
Doolittle, Aimee Warren..Evanston
Downey, Lillian May.....Evanston
Drake, Esther Lucile.....Wilmette
Dreher, Charles Edwin
Stroudsburg, Pa.
Earngey, Willard Phelps....Rockford
Eddy, Milton Walker....Medina, O.
Ehmen, Emil Sebo.....Melvin
Fanning, Ruth Norton.....Evanston
Feiler, June Duvall.....Evanston
Fellows, Alma June.....Evanston
Fellows, Virginia.....Evanston
Fife, Rose.....Edgewater, Chicago
Fitzgerald, Frances Mary....Chicago
Flentye, Frances Josephine.Wilmette
Flentye, Laura Annie.....Wilmette
Foster, Elinor.....Evanston
Franks, Paul Raymond.Garrett, Ind.
Gamble, Gula E.....Evanston
Gardner, Elizabeth.....Evanston
Gascoigne, Elizabeth Clements
Evanston
Gaskins, Nina Marguerite.....Alton
Gerould, Frank Avery.....Evanston
Goddard, Lucille Lotus.....Evanston
Goodenow, Harold Elijah
Detroit, Mich.
Goodrich, Hubert Lyman. Evanston
Gorman, Wilbur.....Evanston
Graves, Nell Amelia...Abilene, Kan.
Greene, Fern Emily.....Woodstock
Griswold, Ruth Reddington
Evanston
Gross, Freda Rew.....Evanston
Gross, Theresa Rew.....Evanston
Grove, Paul Luther.....Chicago
Hansen, Marietta Viola Spickley
Evanston
Harpham, Helen.....Evanston
Harris, James William.....Winnetka
Hart, Marguerite...West Allis, Wis.
Hatfield, Theodore M.....Evanston
Hatfield, Margaret.....Evanston
Hays, Katherine Gould.....Moline
Hebblethwaite, Anna Kathryn
Evanston
Hebblethwaite, Frank.....Evanston
Hingeley, Margaret Edmunds
Evanston
Hoag, Erma.....Maywood
Holgate, Barbara.....Evanston
Holgate, Robert Burdette. Evanston

Hollett, Eloise.....Evanston
Holm, Annie.....Waukegan
Holmes, Robert.....Evanston
Houston, Katherine.....Evanston
Hubbell, Laura Dell.....Flint, Mich.
Hughes, Theresa.....Glencoe
Hulbush, Ida Montana.Billings, Mont.
Hulbush, Nora Louise.Billings, Mont.
Hypes, Samuel Loomis....Evanston
James, Hubert.....Evanston
James, Maurice .....Evanston
Johnson, Parkman.....Evanston
Johnson, Pickens.....Evanston
Johnson, Romola Elizabeth
Evanston
Jones, Florence Kathryn...Evanston
Jones, Mabel Anne.....Evanston
Judson, Viola.....Chicago
Keen, Evelyn Hutt.....Evanston
Kenney, Catherine
Edgewater, Chicago
Kimball, Charlotte May.....Chicago
Kierland, Rosa Madeline
Rushford, Minn.
Kilbury, Mabel Rachel...St. Joseph
King, Fenner Emory.....Ames, Ia.
Kretsinger, Mildred Hope.Evanston
Laughlin, Lola Claire....St. Charles
Lawson, Gordon McIntosh...Chicago
Leach, Margaret Fannie
Rogers Park, Chicago
Lease, Lucy May.....Evanston
Leonard, Chauncey Wood.Evanston
Lloyd, Esther Foulke
Ravenswood, Chicago
Lloyd, Felton Chamberlain
Ravenswood, Chicago
Lloyd, Harriet Grace.....Evanston
Lloyd, Priscilla.....Miller, S. D.
Loehr, Adele Marie.....Carlinville
Loring, Elsie Brown
Edgewater, Chicago
Ludlow, George Hartwell.Evanston
Mac Leish, Kenneth.....Glencoe
Macomber, Katharine Pieronnet
Edgewater, Chicago
Manley, Lohn Alfred.....Mt. Carmel
March, Gertrude Stewart..Evanston
Marietta, Lulu Athalee....Evanston
Marshall, John Ridgely....Evanston
Marvin, Marie Bianca.....Evanston
Mather, Margaret Edwina
Groton, S. D.
Matlack, Edith Lillian.....Galena
Matz, Charles.....Hubbard Woods
Matz, Emily.....Hubbard Woods
McCordic, Christine Ruth.Winnetka
McCulloch, Hugh Waugh..Evanston
McGaughey, Elizabeth Harlan
Macomb
McGaughey, Mary Amelia..Macomb
McKee, Fae.....Evanston
McKinley, Gertrude Ruth...Evanston
McRoberts, Mildred.....Chicago
Mee, Marguerite Edith
Centerville, S. D.
Mershon, Harry Grant.....Rockford
Meyer, Mary Bailey.....Evanston
Miller, Esther Macdowell...Evanston
Miller, Helen Adeline.....Evanston
Mohr, Franklin.....Evanston
Moss, John Butler.....Wheaton
Mumford, Grace Roselyn....Evanston
Munson, Mildred Mary
Longmont, Colo.
Newell, Florence Eleanor
Monticello
Nichols, Florence May
Rogers Park, Chicago
Northrop, James Whitney.Woodstock
Noyes, Ella Louise.....Mt. Sterling
Noyes, Florence H.....Evanston
Nye, Edith Amelia.....Evanston
O'Donnell, Ella Mae
Edgewater, Chicago
Oldberg, Erik.....Evanston
Oldberg, Karl.....Evanston
Osborne, Effie Bell.....Evanston
Osborne, Marion.....Evanston
Osborne, Nathan .....Evanston
Owen, Hazel Grace.....Evanston
Owens, Louis Harold.....Evanston
Packard, Joseph Allyn
Rogers Park, Chicago
Packard, Vernon Wing
Rogers Park, Chicago
Paden, Roberta Alice.....Sumner, Ia.
Pardun, Walter David.....Evanston
Parsons, Lucy.....Juneau, Alaska
Passow, Lawrence Fuellgraff
Rogers Park, Chicago
Passow, William Fuellgraff
Rogers Park, Chicago
Patten, Helen Prindle.....Evanston
Patterson, Clinton Crissey..Marengo
Peabody, Ruth.....Albany, N. Y.
Pearson, Pauline.....Argyle
Peckham, Leaman Fulton..Zion City
Peebles, Jessaline Albertine Evanston
Peterson, Holbert Stephen
Lafayette, Ind.
Peterson, Mattie Eleanora
Saronville, Neb.
Phelps, James Manley.....Chicago
Phillips, Robert.....Evanston
Pitkin, Julia Ethelwyne
Ravenswood, Chicago
Plummer, David Edgar....Evanston
Pope, Edwina Lydia.....Evanston
Poucher, Barent Holbrook.Evanston
Powers, Gladys Beulah.Waterloo, Ia.
Price, Elizabeth Jane.Clear Lake, Ia.
Prouty, Ida Evangeline
Des Moines, Ia.
Randall, Winslow Henry....Harvey
Rapp, Pearl Louise.....Evanston
Reckett, Dorothy Katherine
Evanston
Reckett, Francis Bennington
Evanston
Redelings, Leslie Hall
Marinette, Wis.
Reed, Lucy Evans.....Cameron, Mo.
Reeder, Ethel Hine..Longmont, Colo.
Reimers, Rosamond B.Davenport, Ia.
Richardson, Lucy.....Evanston
Rittenhouse, Edna.....Evanston
Robinson, Floy.....Highland Park
Rosenberger, Bessie Westannah
Fairbury, Neb.

Rosendahl, Elinor Violet..Evanston
Rosenfield, John Mandel....Evanston
Rosenfield, William Mandel
Evanston
Ross, Oscar Arthur.....Evanston
Rugg, Louise Winefred....Evanston
Salinger, Amalie.....Chicago
Sandmeyer, Mrs. Hillis Parker
Quincy
Schultz, Edmee Marie Louise
Edgewater, Chicago
Schultz, Irmgard Juliet
Edgewater, Chicago
Sell, Mabel Alice ....Kentland, Ind.
Shearer, Viola Evelyn.....Wyoming
Simonds, Marshall Garfield...Chicago
Simonson, Richard Lindgren
Evanston
Slack, Grace Tucker.....Canton
Smith, Lawrence Woodward
Evanston
Smith, Lewis Addington..Evanston
Sonnen, Helen Anna.....Evanston
Stacey, Grace Regina.....Evanston
Stewart, Jeanette Dorothy...Chicago
Stewart, Lucy Shelton.....Evanston
Stockley, Florence Alberta.Evanston
Straub, Mila.....Evanston
Strickler, Grace Adele...Keokuk, Ia.
Stuntz, Willard Glenn.....
Panama Canal Zone
Sutcliffe, Ruth..Ravenswood, Chicago
Swanson, Olive Luella....Cambridge
Swartz, Jerrold Franklin.Evanston
Taylor, Elda Mary.....Evanston
Taylor, Florence Maria.....Evanston
Tatnall, Mary Wistar.....Evanston
Thackwell, Edna Pearl.....Evanston
Thackwell, Ethel Grace....Evanston
Thomas, Helen Elnora
La Grange, Ind.
Thorne, Delia Rosella
Waterville, Kan.
Trelease, Ella.....Evanston
Trowbridge, Alice.....Evanston
Trowbridge, Carolyn.....Evanston
Underwood, Pierson.....Evanston
Van Horn, Grace Eveline
Palatine
Van Vlissingen, Eleanor Dorothy
Evanston
Vernon, John Harold.....Sandwich
Virden, Ruth Caldwell.....Evanston
Waitman, Sadie Ardella..Bayard, Neb.
Walter, John Lorenzo.....Evanston
Ward, Walter.....Onarga
Warner, Amy.....Ottawa, Kan.
Wells, Frances Mary....Sumner, Ia.
Wells, Marguerite.....Evanston
Wertenberger, Ivan..Webster, N. D.
West, Mary Louise.....Tiffin, O.
Whiteside, Eleanor Sarah.Evanston
Whiteside, George Kenneth
Evanston
Wilson, Herbert A.....Evanston
Wilson, Mrs. Maude Carpenter
Evanston
Woodward, James Wroten
Rock Falls
Yawkey, Leigh.....Wausau, Wis.

APPENDIX

PROGRAMS OF THE CHICAGO NORTH SHORE FESTIVAL ASSOCIATION—FIRST FESTIVAL, 1909.

FESTIVAL INAUGURATION NIGHT
THURSDAY, JUNE 3, 1909, 8:15 P. M.

Conductors: Dean Lutkin and Mr. Stock

Festival Overture, with Choral Finale.....(Professor) Arne Oldberg
(Written for this Festival.)
Symphony No. 5, C minor, Opus 67.....Beethoven
Aria, "Softly Sighing," from "Der Freischütz".....Weber
Perceval Allen

March and Chorus from "Tannhäuser".....Wagner
"Dettingen" Te Deum.....Handel

Perceval Allen — Margaret Keyes
Dan Beddoe — Arthur Middleton
Chorus and Orchestra

ARTISTS' NIGHT

FRIDAY, JUNE 4, 1909, 8:15 P. M.

Conductor: Mr. Stock

Overture, "Liebesfrühling," Opus 28.....Georg Schumann
Aria, "Never Shall Hymen," from "La Clemenza di Tito".....Mozart
Mme. Ernestine Schumann-Heink

Largo from Symphony No. 5, from the "New World," Opus 95....Dvorak
Aria, "Upon That Day," from "Hans Heiling".....Marschner
David Bispham

Symphonic Poem, "La Belle au Bois Dormant".....Bruneau
Aria, "My Heart at Thy Dear Voice,"
From "Samson and Delilah".....Saint-Saens
Mme. Ernestine Schumann-Heink

Intermezzo,
Perpetuum Mobile, Opus 39.....Moszkowski
Aria, "It Is Better to Laugh Than Be Sighing,"
From "Lucrezia Borgia".....Donizetti
Mme. Ernestine Schumann-Heink

Wotan's Farewell to Brünnhilde and
Magic Fire Scene, from "Die Walküre".....Wagner
David Bispham

YOUNG PEOPLE'S MATINEE

SATURDAY, JUNE 5, 1909, 2:15 P. M.

Conductors: Mr. Stock, Dean Lutkin and Miss Russell

Military March, "Pomp and Circumstance," Opus 39.....Elgar
Folk Songs,
a "Bendemeer's Stream" (Irish)
b "All Through the Night" (Welsh)
c "The Lorelei" (German)
Children's Chorus

Aria, Habenera from "Carmen".....Bizet
Margaret Keyes

Nocturne and Scherzo, from "A Midsummer Night's Dream"..Mendelssohn
Prayer from "Cavalleria Rusticana".....Mascagni
Soldiers' Chorus from "Faust" (boys).....Gounod
"Hark! Hark! the Lark" (girls).....Schubert
Children's Chorus

Valse and Finale, from the Ballet, "Ruses d'Amour," Opus 61...Glazounow
Picturesque Suite.....Alfred G. Wathall
a Northern Dance
b Love Song
c Valse
d Tarantelle
Aria, "Cujus Animam," from "Stabat Mater".....Rossini
Dan Beddoe

Cantata, "Into the World".....Benoit
Children's Chorus and Orchestra

ORATORIO NIGHT

SATURDAY, JUNE 5, 1909, 8:15 P. M.

Conductor: Dean Lutkin

Oratorio "Elijah".....Mendelssohn
Perceval Allen, Soprano
Margaret Keyes, Contralto
Dan Beddoe, Tenor
David Bispham, Baritone
Fred Yule, Boy Soprano
Festival Chorus of 600 Voices
The Theodore Thomas Orchestra
Assisted by The A Cappella Choir of the School of Music

SECOND FESTIVAL, 1910

FIRST CONCERT

WEDNESDAY, JUNE 1, 1910, 8:15 P. M.

Conductor: Dean Lutkin

"Samson and Delilah".....Saint-Saens

Ernestine Schumann-Heink	Evan Williams
David Bispham	Marion Green
Albert Borroff	William B. Ross

Full Chorus and Orchestra

SECOND CONCERT

THURSDAY, JUNE 2, 1910, 8:15 P. M.

Conductors: Mr. Stock and Professor Oldberg

Dramatic Overture, "Paola and Francesca".....Professor Arne Oldberg
Aria, "Abscheulicher" ("Fidelio").....Beethoven
Mme. Osborne-Hannah and Orchestra

Andante Cantabile, from Symphony No. 5, Opus 64.....Tschaikowsky
Aria from "The Swan and the Skylark".....Goring-Thomas
H. Evan Williams and Orchestra

Introduction to Act III ("Lohengrin").....Wagner
Elsa's Dream ("Lohengrin").....Wagner
Mme. Osborne-Hannah and Orchestra

Waldweben ("Siegfried").....Wagner
Romanza, "To the Evening Star" ("Tannhäuser").....Wagner
David Bispham and Orchestra

Ride of the Valkyries ("Die Walküre").....Wagner
Duo, "Like to a Vision" (Der Fliegende Holländer").....Wagner
Mme. Osborne-Hannah, David Bispham and Orchestra
Prelude to "Die Meistersinger".....Wagner

THIRD CONCERT

SATURDAY, JUNE 4, 1910, 2:15 P. M.
(Young People's Matinee)

Conductors: Mr. Stock and Dean Lutkin

Overture to "The Merry Wives of Windsor".....Nicolai
Folk-songs, "Cossacks' Lullaby" (Russian)
"My Old Kentucky Home" (American)
"Rose of Allandale" (Irish)
Children's Chorus

Invitation to the Dance.....Weber
(Arrangement by Felix Weingartner)
Recitative and Aria, "Gerechte Gott" ("Rienzi").....Wagner
Mme. Ernestine Schumann-Heink and Orchestra

Trios, "I Will Lift Up Mine Eyes" / "Sing Ye to the Lord" } (Written for this Festival) ...Lutkin
Children's Chorus
Overture to "Donna Diana".....Reznicek
Songs, "Die Junge Nonne" / "Erlkönig" / "Die Allmacht" } .....Schubert
Mme. Schumann-Heink and Orchestra

The Bee .....Schubert
Humoreske .....Dvorak
(Arranged by Frederick Stock)
Cantata, "A Legend of Bregenz".....Bendall
Children's Chorus and Orchestra

FOURTH CONCERT

SATURDAY, JUNE 4, 1910, 8:15 P. M.

Conductor: Dean Lutkin

Requiem Mass .....Verdi
Jane Osborne-Hannah — Rose Lutiger-Gannon
Evan Williams — Allen Hinckley
Full Chorus and Orchestra

EVANSTON MUSICAL CLUB

In the past sixteen years the following important works have been given, several of which have received their performance first in the West at the hands of the Club:

Handel, "Messiah" (16 times).
Mendelssohn, "Elijah" (4 times). "Hymn of Praise."
Haydn, "Creation" (twice), "The Seasons."
Rossini, "Stabat Mater."
Verdi, "Requiem Mass" (twice).
Coleridge-Taylor, "Hiawatha's Wedding Feast" (3 times); "Departure of Hiawatha;" "Death of Minnehaha."
Brahms, "Song of Destiny;" "A German Requiem" (3 times).
Dvorak, "Te Deum" in G; "Stabat Mater."
Sullivan, "Prodigal Son," "Golden Legend" (twice).
Cowen, "Saint John's Eve" (3 times); "John Gilpin's Ride."
Elgar, "Caractacus," (3 times); "King Olaf," "The Black Knight."
Bach, Cantata, "Jesu, Priceless Treasure," Christmas Oratorio (Selections).
Mackenzie, "Dream of Jubal."
Franck, "The Beatitudes."

The following prominent artists have appeared at its concerts:

SOPRANOS

Lillian Blauvelt
Corinne Moore Lawson
Jenny Osborn Hannah
Sibyl Sammis
Mabelle Sharp Herdien
Helen Buckley
Minnie Fish Griffin
Lillian French Read
Luella Chilstrom Ohrman
Lucile Stevenson Tewksbury
Shanna Cumming
Genevieve Clark Wilson
Alice Verlet

CONTRALTOS

Muriel Foster
Eleanor Kirkham
Sue Harrington Furbeck
Christine Miller
Jessie Lynde Hopkins
Mabelle Crawford
Rose Lutiger Gannon

TENORS

George Hamlin
E. C. Towne
Ellison Van Hoose
Glenn Hall
Alfred D. Shaw
Edward Johnson
Holmes Cowper
John B. Miller
Edward Strong
Frank Ormsby
Garnett Hedge

BARITONES AND BASSOS

Charles W. Clark
Frederick Martin
George Ellsworth Holmes
Joseph Baernstein
William Howland
Forrest Dabney Carr
Arthur Middleton
Arthur Van Ewyk
Gwilym Miles
John T. Read
Gustav Holmquist
Albert Janpolski

VIOLINISTS

Henri Marteau
Max Bendix
Leonora Jackson

VIOLONCELLISTS

Bruno Steindel
Leon Stern

ORGANIST

Frederick Archer

PIANIST

Fanny Bloomfield Zeisler

ARTISTS' SERIES CONCERTS

In the past eight years the following artists and organizations have appeared:

ORGANIZATIONS

The Kneisel Quartette (twice)
The Pittsburg Orchestra
Wood-wind Quartette from Thomas Orchestra (twice)
The University String Quartette (32 times)
Arnold Dolmetsch Company

SINGERS

Minnie Fish Griffin, soprano
Glenn Hall, tenor (3 times)
George Hamlin, tenor (twice)
Ellison Van Hoose, tenor
Albert Janolski, baritone (twice)
Gwilym Miles, baritone (twice)
William Howland, baritone
Muriel Foster, contralto
Isabelle Bouton, mezzo-soprano
Frieda Langendorff, mezzo-soprano

PIANISTS

Arthur Hochman
Allen Spencer
Augusta Cottlow (twice)
Silas G. Pratt
Katharine Goodson
Sigismond Stojowski

VIOLINISTS

Leopold Kramer
Ludwig Becker

VIOLONCELLIST

Bruno Steindel (twice)

ORGANIST

George W. Andrews

CHAMBER MUSIC

The following is a list of Chamber Music given during the past sixteen years by the School of Music String Quartette, assisted by members of the Faculty and others:

Bach, Concerto for two Violins; Concerto Grosso (Brandenberg No. 6); Sonata, C major, for 'Cello.

Bargiel, String Quartette, No. 3, Op. 15; Trio for Piano, Violin and Cello, Op. 6, No. 1; No. 3.

Beethoven, String Quartette, Op. 18, Nos. 1, 2, 4, 5, 6; Op. 59, Nos. 1, 2, 3: Op. 95, 74; and String Trio, Op. 9, No. 3; Trio for Piano, Violin and 'Cello, Op. 97; Serenade for Violin, Viola and 'Cello, Op. 8; Serenade for Flute, Violin and Viola, Op. 25; Septette for Clarinet, Bassoon, Horn and Strings, Op. 20 (Four movements. The wind instruments supplied upon the organ); Concerto for Violin, Op. 61 (First movement with Leonard Cadenza); Sonata for Piano and Violin, Op. 47; Sonata, Op. 69, for Piano and 'Cello; Quintette for Piano, Oboe, Clarinet, Horn and Bassoon, Op. 16; Variations, from Quartette, Op. 18, No. 5.

Borodine, Serenade Espagnole for Strings.

Brahms, Quintette for Piano, two Violins, Viola and 'Cello, Op. 34; Op. 111; Sextette for Strings, Op. 18; String Quartette, Op. 51, Nos. 1, 2 and 3; Sonata for 'Cello and Piano, Op. 99, two movements; Piano Quartette, Op. 26; String Quartette, Op. 67; String Quintette, Op. 88; Trio for Piano, Violin and 'Cello, Op. 101; Trio for Piano, Violin and Waldhorn, Op. 40; Quartette for Piano, Violin, Viola and 'Cello, Op. 25.

Chopin, Polonaise for 'Cello and Piano, Op. 3.

Debussy, Claude, String Quartette, Op. 10.

Dvorak, String Quartette, Op. 51; Quintette for Piano, two Violins, Viola, 'Cello, Op. 81; Bagatelles for two Violins, 'Cello and Organ, Op. 47,

Op. 95; Quartette in C major, Op. 61; Terzetto for two Violins and Viola; String Quartette, Op. 96; Op. 80; Dumky Trio, for Piano, Violin and 'Cello; Trio for two Violins and Viola, Op. 74; Adagio, from 'Cello Concerto, Op. 104; Trio for Piano, Violin and 'Cello, Op. 65.

Elander, Charles, Minuet for Strings.

Foote, Arthur, Quintette for Piano and Strings, Op. 38.

Franck, Cesar, Sonata for Piano and Violin; Quintette for Piano and Strings, F minor. Scherzo, from Quartette in D.

Gade, Trio for Piano, Violin and 'Cello, Op. 42.

Godard, Trio for Piano, Violin and 'Cello, Op. 72.

Goldmark, Quintette for Piano, two Violins, Viola and 'Cello, Op. 30.

Golterman, Concertstueck for 'Cello, 65.

Grieg, Sonata for Piano and Violin, Op. 45, Op. 13; String Quartette, G minor, Op. 27.

Harris, Hubbard W., Sonata for 'Cello and Piano (Second and third movements).

Handel, Sonata for Piano and Violin, A major; Sonata for two Violins; Passacaglia for Violin and 'Cello.

Haydn, String Quartette, Op. 77, No. 1, Op. 76, No. 5; Op. 20, No. 4; Kaiser Quartette, Op. 76, No. 3.

Herzogenberg, Quintette for Oboe, Clarinet, French Horn and Bassoon, E flat major.

Hoffman, Sonata for Violin and Piano, Op. 67.

Knapp, Harold E., String Quartette in C major.

Leonard, Duo de Concert, for Violin and 'Cello.

Liadow, Scherzo for Strings.

Lutkin, P. C., Trio for Piano, Violin and 'Cello, Op. 1 (Second movement); Andante for Violin and Orchestra, Op. 6.

Mendelssohn, String Quartette, Op. 12, No. 1; Trio for Piano, Violin and 'Cello, Op. 66; Op. 49; Sonata for 'Cello and Piano, Op. 45, No. 1.

Mozart, Quintette for Clarinet and Strings; String Quartette, No. 14; String Quintette, No. 6; String Quartette, No. 17.

Oldberg, Arne, String Quartette, C minor, No. 1; String Quartette in D, No. 2; Trio for Piano, Violin and 'Cello, E minor; Piano Concerto, Op. 17; Quintette for Piano, two Violins, Viola and 'Cello, B minor; Quintette for Piano, two Violins, Viola and 'Cello, C sharp minor, Op. 24; Quintette for Piano, Oboe, Clarinet, French Horn and Bassoon, E flat major; Concerto for French Horn, E flat major.

Protheroe, Daniel, String Quartette, A minor, Op. 52.

Rubinstein, Sonata for 'Cello and Piano, Op. 18; Sonata for Violin and Piano, Op. 13 (First movement); String Quartette, Op. 17, No. 3.

Schubert, Charles, Andante and Caprice for 'Cello.

Schubert, String Quartette, Op. 29; String Quartette, D minor; String Quintette, Op. 163; Trio for Piano, Violin and 'Cello, Op. 99, Op. 100 (Two movements); Quintette for Piano, Violin, Viola, 'Cello and Bass, Op. 114; Op. 161 (First movement).

Schumann, String Quartette, Op. 61, No. 2; Quintette for Piano, two Violins, Viola and 'Cello, Op. 44; Quartette for Piano, Violin, Viola and 'Cello, Op. 45, Op. 47; String Quartette, Op. 41, No. 2, No. 3; Trio for Piano, Violin and 'Cello, Op. 63.

Saint-Saens, Quintette for Piano and Strings, Op. 14; Trio for Piano and Strings, Op. 18.

Schuett, E., Walzer Maerchen, for Piano, Violin and 'Cello, Op. 54; Suite, Op. 44, for Piano and Violin.
Sinigaglia, L., Concert Etude, Op. 5.
Strauss, Richard, Sonata for Piano and 'Cello, Op. 6.
Svendsen, Allegro Scherzando.
Tschaikowsky, String Quartette, Op. 11; Trio for Piano, Violin and 'Cello, Op. 50.
Wathall, A. G., Suite for Strings.
Weber, Concerto for Clarinet, Op. 75 (Orchestra part arranged for Organ and Strings).
Weber, Josef Miroslav, String Quartette in B minor.
Weidig, Adolf, String Quartette, A major.
Wolf, Hugo, String Quartette, "Italienische Serenade."

THE A CAPPELLA CHOIR

During the past four years the A Cappella Choir has sung the following compositions:

Populeus meus
Gloria Patri
Adoramus te Christe ..... Palestrina
Tu es Petrus
Tenebrae factae sunt

Kommt mein Gespons
Matona, lovely Maiden ..... Orlando di Lasso

Jesu dulcis memoria ..... Vittoria
O Villanella ..... Claude le Jeune
Down in a Flowery Vale ..... Festa
Lo, Now a Rose e'er Blooming ..... Praetorius
Kyrie eleison ..... 12th Century Plain Song
O Fillii et Filliæ ..... Ancient Hymn-tune
Sumer is icumen in ..... Ancient English Round
Since First I Saw Your Face ..... Thomas Ford
Now Is the Month of Maying ..... Thomas Morley
Alla trinita beata ..... Traditional Hymn
Come, Dorothy, Come ..... Swabian Folksong
The Keel Row ..... Border Folksong
Charlie Is My Darling ..... Old Scotch Folksong
Dalekarlien Dance (Harken, Gentle Maiden) ..... Swedish Folksong
Brunette ..... 17th Century French
Listen Lordings Unto Me ..... English Traditional
Cradle Song. Edited by Franz Wuellner ..... German Folksong
Silent, O Moyle, Be the Sound of Thy Waters ..... Old Irish
Presentation of Christ in the Temple ..... Johann Eccard
Creation's Hymn ..... Beethoven
Quando corpus (Stabat Mater) ..... Rossini
Ave Verum ..... Gounod
All Among the Barley ..... Elizabeth Stirling
On High the Stars Now Are Shining ..... Rheinberger
Hunting Song (Rise, Sleep No More) ..... Benedict
God So Loved the World (Crucifixion) ..... Stainer

Lord, for Thy Tender Mercy's Sake.....Farrant
Sleep, Holy Babe.....J. B. Dykes
O Savior of the World.....John Goss
The Mellow Eve Is Gliding.....A. J. Holden
God Is a Spirit.....Bennett
Full Fathom Five.....Wood
Evening (Intermezzo).....Lassen
Two Lovers.....Hecht
Corydon Arise (Six Elizabethan Pastorals)
Sweet Love For Me (Six Elizabethan Pastorals) ..C. Villiers Stanford
A Legend
Hymn to the Trinity .....Tschaikowsky
Cherubim Song
Farewell to Summer.....Brahms
Sunrise.....Taneyef
'Round the Good Father's Door.....Arkhangelsky
Around Us Hear the Sounds of Even.....Dvorak
A Joyful Christmas Song
The Magi Kings .....Gevaert
Christmas Song (Three Kings Have Journeyed).....Cornelius
Three Old Bohemian Christmas Carols.....Carl Riedel
Night Whispers.....W. von Moellendorff
Ave maris stella.....Grieg
The Brook
Northern Slumber Song .....MacDowell
Come Sleep.....Alfred G. Wathall
Serenade (with 'Cello obligato).....Arenski
Awake, Awake
On Himalay .....Granville Bantock
As Torrents in Summer (King Olaf).....Edwart Elgar
Northwestern University Hymn (Quaecumque sunt vera)..Haydn-Lutkin
Choral Blessing (The Lord Bless You)
The Day Is Past and Over
I Will Sing of Thy Power
Child Jesus Comes from Heavenly Height .....Lutkin
Like as a Father Pitieth His Children
Night Song
There's a Song in the Air

SOME OF THE PROGRAMS OF THE YEAR 1909-10.

Artists' Series (Programs by Visiting Artists)

Professor George Whitfield Andrews. Organist, of the Oberlin Conservatory of Music

Gavotte, from "Le Tempe de la Gloire," Organ transcription by Lemare.....Rameau
Fantasia in G major.....Bach
Andante, with Variations.....Mendelssohn
Andantino, Op. 56, No. 3.....Schumann
Introduction and Fugue, from Op. 154.....Rheinberger
Minuet and Trio in B minor.....Faulkes

Sonata in B flat, No. 6.....G. W. Andrews
I. Allegro con brio
II. Con Grazia
III. Teneramente
IV. Allegro vivace (Fugue)

Benediction Nuptiale .....Hollins
Toccata di Concerto .....Lemare

MME. FRIEDA LANGENDORFF, Mezzo-Soprano
MRS. NINA SHUMWAY KNAPP, Accompanist

Aria, "Ah! My Son," from "Le Prophete".....Meyerbeer
Die Himmel ruemen .....Beethoven
Fruehlingsglaube .....Schubert
Ich trage meine Minne.....Strauss
Er ist's .....Wolff
The Cry of Rachel.....Turner Salter
O Dry Those Tears.....Theresa del Riego
Thy Beaming Eyes.....MacDowell
Still as the Night.....Bohm
Ouvre tes yeux bleus.....Massenet
I Love You .....Grieg
Der Lenz .....Hildach
Der Schweinehirt .....Swedish Folksong
Aria, "My Heart at Thy Sweet Voice".....Saint-Saens
(From "Samson et Delilah")

ALBERT GREGOROWICH JANPOLSKI, Baritone
MRS. NINA SHUMWAY KNAPP, Accompanist

Adelaide .....Beethoven
Come Raggio di Sol.....Caldara
A Pastoral .....Veracini
Traum durch die Dämmerung.....Richard Strauss
Verrath (by request).....Brahms
Ein Schwan
Mit einer Wasserlilie } .....Grieg
Aria, Eri tu, from Ballo in Maschera.....Verdi

The following in Russian:

A Lament.....A. Gretschaninow
Kolibalna—Cossack's Lullaby .....Folksong
Wail for Freedom (by request).....Kalinnikow
Kalinka—Dance Song .....Folksong

Cycle of Songs, from Tennyson's "Maud".....Benjamin Whelpley
(a) Birds in the High Hall Garden
(b) Catch Not My Breath (Recit.) Go Not Happy Day
(c) I Have Led Her Home
When All the World Is Young, Lad.....Frederick F. Beale
Good Night .....Rubinstein

SIGISMOND STOJOWSKI, Pianist

Andante, F major (Posthumous).....Beethoven
Fantasie, Op. 17.....Schumann
Durchaus phantastisch und leidenschaftlich. Im Legendenton
Mässig, durchaus energisch
Langsam, getragen
Ballade, G minor
Mazurka, G major
Two Studies
Nocturne, G major
Valse, Op. 34
.....Chopin
Chant d'amour
Amourette de Pierrot
.....Stojowski
Hungarian Rhapsody, No. 2.....Liszt

ARTISTS' SERIES (Programs by the University String Quartette)

Harold E. Knapp, First Violin — George Dasch, Second Violin
Alfred G. Wathall, Viola — Day Williams, Violoncello

CHAMBER MUSIC RECITAL

THE QUARTETTE, assisted by MRS. HILA VERBECK KNAPP, Pianist

Quartetto, Op. 29.....Fr. Schubert
Serenade, Op. 8.....Beethoven
(For Violin, Viola and Violoncello)
Dumky Trio, Op. 90.....Dvorak
(For Piano, Violin, 'Cello)

CHAMBER MUSIC RECITAL

String Quartette, Op. 51, No. 2.....Brahms
Scherzo, from Quartette in D.....Cesar Franck
String Quartette, Op. 59, No. 1 (dedicated to Rasoumoffsky)...Beethoven

CHAMBER MUSIC RECITAL

THE QUARTETTE, assisted by LEWIS RANDOLPH BLACKMAN, Violinist
Quintette, Op. 88.....Joh. Brahms
(For two Violins, two Violas and 'Cello)
Quintette No. VI in G minor.....Mozart
(For two Violins, two Violas and 'Cello)

CHAMBER MUSIC RECITAL

THE QUARTETTE, assisted by ARNE OLDBERG, Pianist

Quartette, Op. 18, No. 6.....Beethoven
Quintette, Op. 24.....Arne Oldberg

FACULTY CONCERTS

Walter Allen Stults, Basso
Mrs. T. H. Aldrich, Jr., Accompanist

Air—O Ruddier Than the Cherry, from Acis and Galatea.....Handel
Wie Melodien zieht es mir.....Brahms
Fussreise .....Wolf
Traum durch die Daemmerung.....Strauss
Salamo .....Hermann
Ich grolle nicht .....Schumann

Creation's Hymn .....Beethoven
When through the Piazzetta.....Schumann
Row, Gently Row.....Schumann
There's on earth but one true precious pearl.....Korbay
The Horn .....Flegier

The Hour of Dreaming.....Hahn
Down Among the Dead Men.....Jacobite Song
Mandoline .....Debussy
Love on Tiptoe.....Kaun
The Pauper's Drive.....Homer
The Refractory Monk.....Rosse

Professor Arne Oldberg, Pianist

Toccata and Fugue, D minor.....Bach-Tausig

Adagio, from Italian Concerto.....Bach
Bourree, G major.....Bach
Pastorale, E minor.....Scarlatti
Gigue, G major.....Mozart

Etude, C sharp minor
Valse, C sharp minor } .....Chopin
Third Ballade, A flat

Sonata, B flat minor, Op. 28.....Oldberg

(First Performance)

I. Moderato, ma con anima
II. Andantino, quasi improvisato
III. Energico ed animato

Three Miniatures, Op. 27.....Oldberg
a. Badinage
b. Intermezzo
c. Carillon

Spinning Song, from "Flying Dutchman".....Wagner-Liszt

Miss Nellie B. Flodin, Pianist

Bouree B Minor from 2nd Sonata for Violin
Gavotte E Minor from 6th Sonata for Violin } .....Bach-Saint-Saens
Caprice "Alceste".....Gluck-Saint-Saens

Impromptu F sharp Major.....Chopin
Spinning Song from "The Flying Dutchman".....Wagner-Liszt

Loreley Op. 2.....Seeling
Valse Op. 25, No. 4 from "Bluettes".....Schuett
Sarabande C sharp minor.....Debussy
Scherzando "I Stood Tiptoe Upon a Little Hill".....Carl M. Beecher

Etude D flat Major.....Liszt
"Magic Fire" Scene from "Die Walkuere".....Wagner-Brassin

CHAMBER MUSIC RECITAL

BY

Mrs. Hila V. Knapp, Pianist
Mr. Alfred G. Wathall, Violist
Mr. Harold E. Knapp, Violinist
Mr. Day Williams, 'Cellist

Quartette, for Piano, Violin and Viola, G minor, Op. 25.....Brahms

Trio, for Piano, Violin and 'Cello, D minor, Op. 63.....Schumann

Walter Allen Stults, Basso
Mrs. Truman Aldrich, Jr., Accompanist

Where'er You Walk, from "Semele".....Handel

Die Forelle .....Schubert
So schnell vergessen.....Tschaikowsky
Auf dem gruenen Balkon.....Wolf
In Questa Tomba.....Beethoven
Helle Nacht .....Hermann
Warum ich immer kuessen muss.....D'Erlanger

Don Juan's Serenade.....Tschaikowsky
Play On, Gypsy.....Korbay
The Pipes o' Pan.....Elgar
Ballad of Little Billee.....Peel
King Charles.....White

The Danza .....Chadwick
She Rested by the Broken Brook.....Coleridge-Taylor
Sir Marmaduke .....Lutkin
How's My Boy.....Homer
Widdicombe Fair .....Andrews

CHAMBER MUSIC RECITAL

BY

Mrs. Hila V. Knapp, Pianist Mr. Harold E. Knapp, Violinist
Mr. Day Williams, 'Cellist
Assisted by Mr. Leopold De Mare,
First Horn Player of the Theodore Thomas Orchestra

Trio for Piano, Violin and 'Cello, F minor, Op. 65.....Dvorak
Trio for Piano, Violin and Waldhorn, Op. 40.....Brahms

CHAMBER MUSIC RECITAL

BY

Mrs. Hila V. Knapp, Pianist Mr. Harold E. Knapp, Violinist
Mr. Day Williams, 'Cellist

Trio for Piano, Violin and 'Cello, C minor, Op. 101.....Brahms

Trio for Piano, Violin and 'Cello, Op. 72.....Godard

ALUMNI RECITALS

Miss Odile Goddard, Organist
(Of the Class of 1909)
Mr. Walter Allen Stults, Basso
(Of the Class of 1909)

Fantasie, G minor.....Bach
"Confutatis Maledictes" from the "Manzoni" Requiem.....Verdi
Largo, from the "New World" Symphony.....Dvorak
Recitative—"Thus saith the Lord".....Handel
Aria—"But who may abide the day of His coming".....Handel
Organ Paraphrase—"When Morning Gilds the Skies".....Lutkin
Romanze .....Reger
Springtime Sketch .....Brewer
"Creation's Hymn" .....Beethoven
"Babylon" .....Dvorak
"The Penitent" .....Van de Water
Berceuse .....Guilmant
Priere .....Guilmant
Toccata, from Suite Gothique.....Boellman

Miss Odile Goddard, Pianist
(Of the Class of 1909)
Miss Hedwig Brenneman, Soprano
(Of the Class of 1908)
Mr. George A. Grant-Schaefer, Accompanist

Chromatic Fantasie and Fugue.....Bach
"Im Kahne" (In the Boat).....Grieg
"Fruhlingsglaube" (Spring Faith).....Ries
"Du bist wie eine Blume" (Thou'rt like a Tender Flower)....Schumann
"Fruhlingszeit" (Spring Tide).....Becker
Sonata Tragica, Op. 45.....MacDowell
I. Largo maestoso. Allegro risoluto
II. Molto allegro. Vivace
III. Largo con maesta
"I am Thy Harp".....Woodman
"The Nightingale has a Lyre of Gold".....Whelpley
"The Wind Speaks".....G. A. Grant-Schaefer
"The Cuck-Coo Clock".....G. A. Grant-Schaefer

Kriesleriana ..... Schumann
II. Sehr innig und nicht zu rasch
Polonaise, A flat major, Op. 53 ..... Chopin

WILLIAM E. ZEUCH, Organist
(Of the Class of 1901)

Prelude and Fugue, G minor ..... Bach
Song of the Chrysanthemum ..... Bonnett
Scherzo, 2nd Symphony ..... Vierne
Andante, Intermezzo ..... Herbert Hyde
Fantasie ..... Wolstenholme
The Curfew ..... Horsman
Spring Song ..... Hollins
Canzona della sena ..... D'Evry
Finale ..... Cesar Franck

MUSIC TEACHERS NATIONAL ASSOCIATION PROGRAMS.

The two following programs were performed in connection with the meetings of the Music Teachers National Association, occurring at the School of Music, December 27 to 31, 1909. The soloists at the first concert were all students, who thus had opportunity to appear publicly with full orchestra.

Christmas Cantata, "The Children at Bethlehem" ..... Gabriel Pierne
First Presbyterian Church, Evanston, December 27, 1909.
Chorus of 200 Children From the Grade Schools of Evanston.
Full Orchestra.

PETER CHRISTIAN LUTKIN, Director

SOLOISTS:

The Virgin, Miss Hedwig Brenneman, Mezzo-Soprano
The Star, Miss Marion Meeker, Soprano
Jeanette, Miss Edith Cox, Soprano
Nicholas, Miss Mary Mulfinger, Mezzo-Soprano
Lubin, Miss Irene Adler, Soprano
Mr. James A. Combs, Tenor
Mr. Arthur Slack, Baritone
Mr. Lyman P. Prior, Baritone
The Narrator, Robert H. Morris, D. D.

Recital of Unaccompanied Choral Music, by the A Cappella Choir
PETER CHRISTIAN LUTKIN, Director
Assembly Hall, Lunt Library, December 28, 1909.

1. Gloria Patri
2. Adoramus Te
3. Tenebrae factae sunt
4 Tu es Petrus
(in six parts)

..... Palestrina (1528-1594

5. O Vilanella.....Claude le Jeune (1530)
6. Kommt mein Gespons.....Orlando di Lasso (1520-1594)
7. Hail, all hail the glorious morn } .....Ancient Bohemian Carols
8. The Angels and the Shepherds } Arranged by Carl Riedel
9. Presentation of Christ in the Temple (in six parts).....Johannes Eccard (1553-1611)
10. Three Kings Have Journeyed.....Peter Cornelius (1824-1874)

(Solo, Miss Mary Mulfinger)

11. A joyful Christmas Song.....F. A. Gevaert (1828)

THE A CAPPELLA CHOIR

PETER CHRISTIAN LUTKIN, Director

SOPRANOS

Miss Irene Adler
Miss Edith Cox
Miss Edith Jones
Miss Marion Meeker
Mrs. Minarose Pardun
Miss Annie Pierce
Miss Angeline Smith
Miss Mae Smith

ALTOS

Miss Lucile Corwin
Miss Jacqueline Cummings
Miss Elizabeth Mulholand
Miss Mary Mulfinger
Miss Esther Ward
Miss Ethel Wright

TENORS

Mr. James A. Combs
Mr. Sheldon B. Foote
Mr. Walter D. Pardun
Mr. Paul L. Grove

BASSES

Mr. Maurice C. Leigh
Mr. Lyman P. Prior
Mr. Levi D. Russell
Mr. Arthur R. Slack

STUDENT RECITALS

VIOLIN RECITAL

Scene de Ballet .....de Beriot
Mr. Ralph Wilson

Sonata in A major.....Handel
Miss Eva Meek

Concerto No. 9.....de Beriot
Miss Angeline Smith

Marchenbilder No. 1, Op. 113 (for Piano and Viola).....R. Schumann
Mr. Frank Hebblethwaite

Souvenir de Haydn.....Leonard
Miss Edna Macdonald

Vorspiel and Siciliana.....Mascagni
Mr. John P. Miller

Am Spring brunnen.....David
Zephyr .....Hubay
Menuetto .....Beethoven
Miss Leita Murdock

Hullamzo Balaton .....Hubay
Miss Mary Alice Rice

'CELLO RECITAL

1. Trio. Op. 16, No. 3, for Piano, Violin and 'Cello.....A. Ehrhardt
Allegro, Andante Cantabile, Allegro con brio
Miss Anna Hebblethwaite, Miss Angeline Smith and
Mr. Loomis Hypes
2. Nocturne .....Golterman
Mr. Paul Semrad
3. Concerto, No. 5, in G major.....Golterman
Allegro Moderato (1st movement)
Mr. Loomis Hypes
4. Duet for 2 'Cellos.....Romberg
Mr. Herbert Bartholf
Mr. Kenneth McLeish
5. Serenade .....Schubert-Lindner
Mr. Fred Scheld
6. Quartette, Op. 1.....Mendelssohn
For Piano, Violin, Viola and 'Cello
Allegro vivace (1st movement)
Miss Gladys Day Mr. John P. Miller
Mr. Frank Hebblethwaite Mr. Fred Otte

MISS LILLIAN HUMFREVILLE, Organist

Toccata and Fugue, D minor.....Bach
Sonata, Op. 65, No. 1.....Mendelssohn
I. Allegro moderato
II. Adagio
III. Andante
IV. Allegro, assai vivace

Morceau de Concert, Op. 24.....Guilmant
I. Prelude
II. Theme and variations
III. Finale

(a) Caprice, Op. 20, No. 3.....Guilmant
(b) Christmas Prelude on "Hark, the Herald Angels".....
..... Mendelssohn-Lutkin
(c) Andante cantabile from 4th organ symphony.....Widor
March Pontificale .....Lemmens

MR. SHELDON B. FOOTE, Organist

Fantasia and Fugue in C minor.....Bach
Sonata No. 3.....Mendelssohn
Con moto maestoso. Andante tranquillo

The Question
The Answer } ..... Wolstenholme
Marche Funebre et Chant Seraphique ..... Guilmant
Fantasia in C ..... Tours

Miss Adalaine Merrill, Pianist
(Of the Senior Class)

Sonata, Opus 81 ..... Beethoven
I. Adagio Allegro (The Farewell)
II. Andante Espressivo (The Absence)
III. Vivacissimenta (The Return)

Intermezzo, Opus 117, No. 1 ..... Brahms
Gavotte, Opus 14 ..... Sgambati
Waldesrauschen ..... Liszt

Nocturne C minor, Opus 48, No. 1 ..... Chopin
Reflets dans l'eau (Reflections in the water) ..... Debussy
Ende vom Lied ..... Schumann

Humoreske, Opus 18, No. 2 ..... MacDowell
Au einsamer Quelle, Opus 9, No. 2 ..... Richard Strauss
Geschichten aus dem Wiener Wald ..... Strauss-Schuett

Miss Esther Ward, Pianist
(Of the Senior Class)

Sonata, Op. 90, E minor ..... Beethoven
I. Mit Lebbaftigkeit und durchas mit Empfindung und Ausdruck
II. Nicht zu geschwind und sehr singbar vorzutragen

Prelude and Fugue, C sharp minor (five-voiced), from Well-tempered Clavichord, No. 4 ..... Bach
Rhapsody, Op. 79, No. 1, B minor ..... Brahms

Theme and Variations, Op. 19, No. 6, F major ..... Tschaikowsky

Liebestraum ..... Liszt

Etudes, Op. 25, No. 6, C sharp minor
Op 25, No. 11, A minor } ..... Chopin

Miss Lucille Corwin, Pianist
(Of the Senior Class)
Assisted by
Miss Ethel Wright, Contralto

Sonata E flat major, Op. 81 ..... Beethoven
I. Adagio-Allegro (The Farewell)
II. Andante Espressivo (The Absence)
III. Vivacissimamente (The Return)

"Out of My Soul's Great Sadness" ..... Franz
"Lassie with the Lips so Rosy" ..... Franz
"The Robin Sings in the Apple Tree" ..... MacDowell

Fantasie, C minor ..... Bach

Etudes F minor, Op. 25, No. 2
G flat major, Op. 25, No. 9 } ..... Chopin

The Loreley ..... Seeling

"Spring's Awakening" ..... Buck
"An Irish Love Song" ..... Lang
"When Love is Kind" ..... Arr. by A. L.

Grillen (Whims), D flat major, Op. 12, No. 4
Romanza, F sharp major, Op. 28, No. 2 } ..... Schumann

Spinning Song from "The Flying Dutchman" ..... Wagner-Liszt

Miss Leita Murdock, Violinist
(Of the Senior Class)

Violin Concerto, Op. 64 ..... Mendelssohn
I. Allegro, molto appassionata
II. Andante
III. Allegro molto vivace

Prelude from 6th Sonata for violin alone ..... Bach
Notturno, Op. 27, No. 2 (Wilhelmj's transcription) ..... Chopin
The Fountain, Op. 39, No. 6 (Characterpiece) ..... David
Menuett ..... Beethoven
The Zephyr, Op. 30, No. 5 ..... Hubay

Fantasia Appassionata, Op. 35 ..... Vieuxtemps
I. Allegro moderato. Andante
II. Moderato. Variation
III. Largo. Poco piu appassionata. Tempo I.
IV. Finale. Saltarella

Miss Edna MacDonald, Violinist
(Of the Senior Class)

22nd Concerto ..... Viotti
1st and 2nd movements, Cadenza by David

Romanza Andaluza ..... Sarasate
Reverie ..... Vieuxtemps
1st Concerto (In one movement) ..... Hauser
Souvenir de Haydn ..... Leonard

Miss Edith Cox, Soprano
(Of the Senior Class)
Assisted by
Miss Ida Kemman, Pianist

My Heart Ever Faithful ..... Bach
In the Time of Roses ..... Reichardt
My Mother Bids Me Bind My Hair ..... Haydn
Hear Ye, Israel, from Elijah ..... Mendelssohn

Air
Prelude } from the Holberg Suite ..... Grieg

Widmung ..... Schumann
Wie Melodien ..... Brahms
Verborgenheit ..... Wolf
Die Lorelei ..... Liszt

Prelude, C sharp minor.....Rachmaninoff
Spinning Song, from Flying Dutchman.....Wagner-Liszt
Recompense .....Hammond
A Memory .....Borowski
The Cry of Rachel.....Mary Turner Salter
Ghosts .....Margaret Ruthven Lang
Songs My Mother Taught Me.....Dvorak
Love the Pedlar.....German

Miss Irene Carroll, Pianist
(Of the Senior Class)
Mr. Lyman P. Prior, Baritone
(Of the Senior Class)

Sonata, D minor, Op. 31, No. 2.....Beethoven
I. Allegro
II. Adagio
"Within Thy Heart".....Beach
"Sleep, Little Darling".....Beach
"Away on the Hill There Runs a Stream".....Landon Ronald
"A Little Winding Road".....Landon Ronald
Mazurka, B minor
Nocturne, F sharp major } .....Chopin
Etude, G flat major
"Dio Possente," from "Faust".....Gounod
Intermezzo .....Brahms
Carnival Scenes, Allegro.....Schumann
"My Queen" .....Brahms
"Ich Grolle Nicht".....Schumann
"The Wanderer's Song".....Schumann

Miss Janet Hanna, Pianist
(Of the Senior Class)
Miss Mary Eleanore Mulfinger, Contralto
(Of the Senior Class)

Sonata, D minor, Op. 31, No. 2.....Beethoven
I. Allegro
II. Adagio
III. Allegretto
"Mein Schätzelein" (My Sweetheart).....Max Reger
"Die Mainacht" (That Night in May).....Brahms
"Widmung" (Dedication).....Franz
"Fruhlingsnacht" (Spring Night).....Schumann
"Gretchen am Spinrade" (Margaret at the Spinning Wheel)....Schubert
Impromptu, F sharp major
Etude, C sharp minor } .....Chopin
Etude, C minor
"Visione Veneziana" (Dream of Venice).....Renata Brogi
"Nina" .....Pergolesi

"O Shepherd So Fickle"
"Tell Me, Mother Dear" ..... Old French, 18th Century

Fantasy and Fugue, A minor ..... Bach
"Dream O' Day, Jill" ..... Jones
Old Highland Melody ..... Malcolm Lawson
"The Danza" ..... Chadwick
"Shena Van" ..... Beach
"Love, I Have Won You" ..... Ronald

MR. ARTHUR R. SLACK, Baritone
(Of the Senior Class)

"Her Portrait"
"The Double"
"The Erl King" ..... Schubert

"The Countenance"
"Springtide Wandering"
"The Two Grenadiers" ..... Schumann

"Dedication"
"Request"
"For Music"
"Autumn" ..... Franz

"It is Enough," from "Elijah" ..... Mendelssohn

Love Song
"That Night in May"
"Sapphic Ode" ..... Brahms

"Don Juan Serenade" ..... Tschaikowsky
"Denny's Daughter" ..... Chas. Willeby
"Mother's Visits" ..... A. G. Wathall
"Danny Deever" ..... Damrosch

MISS JESSIE HOLCOMB, Pianist
(Of the Senior Class)
Assisted By
MISS MARION MEEKER, Soprano

Sonata, Op. 28 ..... Beethoven
I. Allegro
II. Andante
III. Scherzo
IV. Rondo

"One Fine Day," from "Madame Butterfly" ..... Puccini

Berceuse
Etude, Op. 10, No. 5 ..... Chopin

"The Wind" ..... Spross
"The Lamp of Love" ..... Salter
"When Love is Kind" ..... Unknown
"Spring Song" ..... Oscar Weil
Impromptu ..... Faure
Rondo ..... Weber

The pianists of the Senior Class have also performed the following Trios for Piano, Violin and 'Cello, with the assistance of Professor Harold E. Knapp and Mr. Day Williams of the faculty:

Haydn, No. 1.....Miss Jessie Holcomb
Beethoven, Op. 1, No. 3 (two movements)....Miss Irene Carroll
Rheinberger, Op. 112.....Miss Adaline Merrill
Bargiel, Op. 6.....Miss Lucile Corwin
Gade, Op. 42.....Miss Esther Ward

Also movements from the following Piano Concertos have been played with the School of Music Student Orchestra, under the direction of Professor Harold E. Knapp:

Mozart, D minor Concerto.....Miss Jessie Holcomb
Beethoven, C minor Concerto.....Miss Janet Hanna
Beethoven, G major Concerto.....Miss Esther Ward
Chopin, F minor Concerto.....Miss Lucile Corwin
Saint-Saens, G minor Concerto.....Miss Adalaine Merrill

The Student Orchestra of the School of Music, consisting of 6 first violins, 6 second violins, 4 violas, 2 'cellos, 1 bass, 2 flutes and kettle drums, have rehearsed the following works:

Beethoven, First Symphony
Cariolanus Overture
Egmont Overture
Mozart, G minor Symphony
Don Juan Overture
Overture to Marriage of Figaro
Mendelssohn, Scotch Symphony
Schubert, Unfinished Symphony
Haydn, B flat major Symphony
D major Symphony

The advanced students in Ensemble Playing have studied the following works arranged for piano four-hand, violin and 'cello:

Beethoven, All Overtures
Nine Symphonies
Mendelssohn, All Overtures
Mozart, All Overtures
Three Symphonies
Schumann, Four Symphonies
Brahms, Four Symphonies
Dvorak, Slavonic Dances

And much more of works of the higher class.

GRADUATING CONCERT OF THE CLASS OF 1910

Assisted by THE A CAPPELLA CHOIR

First Congregational Church, Friday Evening, May 20

Program

Creation's Hymn ..... Beethoven
Cherubim Song ..... Tschaikowsky
The A Cappella Choir

Piano, Rhapsody, B minor, Op. 79, No. 1 ..... Brahms
Miss Esther Ward

Aria, Prologue from I Pagliacci ..... Leoncavallo
Mr. Arthur Ray Slack

Violin, Adagio, from 22d Concerto (David's Transcription) ..... Viotti
Miss Mary Edna Macdonald

Aria, "Hear Ye, Israel," from Elijah ..... Mendelssohn
Miss Edith Cox

Piano, Impromptu, F sharp major, Op. 36
Etude, C sharp minor, Op. 25, No. 7
Etude, C minor, Op. 10, No. 12 } ..... Chopin
Miss Janet Maureen Hanna

Part Songs { "Come, Sleep" ..... A. G. Wathall
"A Northern Slumber Song" ..... MacDowell
"Night Whispers" ..... Moellendorff
The A Cappella Choir

Songs "Widmung" (Dedication) ..... Franz
"Gretchen am Spinrade (Margaret at the Spinning Wheel) ... Schubert
"Tell Me, Mother Dear" ..... Old French, 18th Century
"Hark! The Zither's Joyous Sound," from Carmen ..... Bizet
Miss Mary Eleanore Mulfinger

Piano, Romanza, F sharp major, Op. 28, No. 2 ..... Schumann
Spinning Song, from The Flying Dutchman ..... Wagner-Liszt
Miss Mary Lucile Corwin

Violin, Andante and Finale, from Concerto, Op. 64 ..... Mendelssohn
Miss Leita Murdock

Aria, "Dio Possente," from Faust ..... Gounod
Mr. Lyman Pierce Prior

Carols—"Hail, all Hail the Glorious Morn" ..... Bohemian
"Christmas Song" ..... Peter Cornelius
(Solo, Miss Mulfinger)

"A Joyful Christmas Song" ..... Gevaert
The A Cappella Choir

THE GRADUATING CLASS OF 1910

DIPLOMAS CONFERRING THE DEGREE OF GRADUATE IN MUSIC

Irene Nevada Carroll.....Hampton, Iowa
Mary Lucile Corwin.....Jamestown, North Dakota
Edith Cox.....Fort Dodge, Iowa
Janet Maureen Hanna .....Evanston, Illinois
Jessie Holcomb .....Parsons, Kansas
Mary Edna Macdonald.....Evanston, Illinois
Adalaine Elizabeth Merrill.....Evanston, Illinois
Mary Eleanore Mulfinger.....Chicago, Illinois
Leita Murdock.....Streator, Illinois
Lyman Pierce Prior.....Highland Park, Illinois
Esther Ward.....Evanston, Illinois

DIPLOMA FOR MUSICAL PROFICIENCY

Arthur Ray Slack.....Canton, Illinois

Diplomas were presented at the General University Commencement on June 8.

GRADUATES OF THE COURSE IN PUBLIC SCHOOL MUSIC METHODS

Mary Margaret Ashby.....Ladoga, Indiana
Selma Josephine August.....Superior, Wisconsin
Helen Bessie Avery.....Elgin, Illinois
Beatrice Barnard.....Evanston, Illinois
Lillian Alice Braastad.....Ishpeming, Michigan
Alice Maye Campbell.....Cashton, Wisconsin
Edith Marion Carlton.....Calumet, Michigan
Irene Nevada Carroll.....Hampton, Iowa
Luella Jeanett Chapman.....Fort Atkinson, Wisconsin
Sarah Elizabeth Doddridge.....Vincennes, Indiana
Kathryn Lily Evans.....Muscoda, Wisconsin
Fannie Jeannette Fleming .....Summerfield, Kansas
Alice May Ford.....Lake Geneva, Wisconsin
Harriett Frazier.....Nevada, Iowa
Paul Edwin Gregg.....Delphi, Indiana
Esther Anna Priscilla Heidemann.....Waterloo, Wisconsin
Jessie Jaye Humphrey.....Oshkosh, Wisconsin
Carrye Myrtle Johnson.....York, Nebraska
Maude Anna Latchaw.....Wilton Junction, Iowa
Hazel Frances Lytle.....Rushville, Indiana
Mabel Anna Mail.....Vincennes, Indiana
Myra Eva Paull.....Lake Linden, Michigan
Dagny Poppe.....Arkdale, Wisconsin
Laura Hale Rankin.....Waverly, Kansas
Martha Stockton Russell.....Evanston, Illinois
Dorothy Retts Stearns.....Monroe, Wisconsin
Florence Louise Ullin.....Kendallville, Indiana
June Rebecca Young.....Clarion, Iowa

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Northwestern University

UNIVERSITY OF ILLINOIS

PRESIDENT'S OFFICE

¶ NORTHWESTERN UNIVERSITY is an institution for the earnest and ambitious student, for the young man or woman who wants to make the most of himself and to appropriate the best that the University has to give him.

¶ NOT ONLY THE SCHOOL OF MUSIC but all the departments of the University are equipped in instruction and apparatus to meet in the largest way the needs of the student.

¶ TO MANY, PERHAPS TO MOST STUDENTS, better education means sacrifice. The University appreciates this; indeed, the institution is itself built upon this principle. Its fees fail much of meeting its expenses. Beneficence to the institution is, in fact, a gift to every student, securing to him his education at less than it costs.

¶ NORTHWESTERN HAS HAD A WORTHY HISTORY, but the future is to afford the students better privileges than ever. New resources provide new opportunities; a wiser use of the old resources will make them increasingly serviceable.

¶ COULD ANY UNIVERSITY BE MORE FAVORED in its site than one in Chicago and Evanston, the first the center of the strongest and best forces of our national life, the second the city's most beautiful suburb, set down by the Lake and marked from the beginning for the home of students?

¶ ADDRESS THE PRESIDENT FOR ANY INFORMATION regarding any department; visit the institution: give it the opportunity to serve you.

Evanston and Chicago

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